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San Francisco State

PHOENIX

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The Award-Winning Student Newspaper

Thursday, September 5, 1985

Student Union celebrates anniversary

By Patty McGoldrick

SF State's Student Union celebrated its 10th anniversary yesterday with speeches, music, balloons and one thousand pieces of cake.

"This is truly the center of campus, an architectural landmark," President Chia-Wei Woo told students who stood around the East Plaza before the cake-cutting ceremony and balloon giveaway.

"Whether you like it or not, it symbolizes SF State," he said.

Other speakers included San Francisco Supervisor Willie B. Kennedy and Black Studies instructor Raye Richardson.

Music was provided by Dwaine Spurlin and Friends, a jazz quartet that performed in the amphitheatre before the speeches, and Mitch Woods and his Rocket 88's, who played "rockabilly" in the Barbary Coast after the speeches.

Kennedy, an SF State graduate, read a proclamation from Mayor Dianne Feinstein and the San Francisco Board of Supervisors declaring Sept. 4, 1985, Student Union Association Day in San Francisco.

"We feel that this is a very distinct part of the city and community of San Francisco," she said.

Richardson told the audience she remembered when the building was completed.

"Students chose this design," she said. "They were so political then — I think they chose the most radical design possible."



By John Howes

Drummer of jazz quartet Dwaine Spurlin and Friends entertained the crowd in the amphitheatre before speeches at the Student Union's 10th anniversary celebration yesterday.

Although most students questioned by Phoenix said they did not know anything about the history of the Student Union, they said they use it and like it.

"I love the architecture of this place," said Lisa McKeivitt, a speech and communications junior.

"I've heard they are not sure if it's earthquake-proof, but I'm not worried about it," she added.

Denise Ferguson, a business senior, said the Student Union

"is a comfortable place to go when I don't have any classes.

"I especially enjoy going up to the pyramid at soap opera time. It's a hang-out, especially during the 'All My Children' hour," she said.

Maria Stephan, also a senior business major, described the Student Union as "a good social gathering place." She said she enjoys the music and videos offered by Associated Students.

Alec Ouyang, a freshman film major said, "It's the one place on campus to relax.

"It's a place to eat," said Jackie Hughes, an industrial arts senior. "It's better than sneaking food into the library."

Tony Yuen, freshman business major, likes the Student Union because of the variety of food and the convenience. "A lot of other schools don't have anything like this," he said. "At San Francisco City College they only have American food, and the bookstore is over on the other side of campus."

"Here you have all the activities in one place."

SF State workers exposed to chemical fumes

By Bruce Williams

Workers claim they suffered headaches, nausea and other allergic reactions after breathing fumes from a solvent used to clean rust out of the ventilation system in the Old and New Administration buildings during spring finals week.

Workers scrambled into halls and opened windows on May 13 to escape vapors from an industrial-strength blend of solvents and oils called Kroil, according to a petition signed by 35 employees. The petition, dated May 15, was submitted to SF State President Chia-Wei Woo and seven administrators.

At least one employee became so ill she had to go home after being exposed to the fumes, according to Arlen Rauschkolb, associate director for Computer Services.

The petition states, "Many staff members have complained of headaches, nausea, allergic reaction — such as runny noses, scratchy eyes — and general fatigue. In the future we, the undersigned, would like to be informed before being subjected to chemicals which trigger real (or imagined, as you suggest) reactions."

Marc Martin, financial aid technician, said, "The issue is why were they doing it when we were in here?"

According to the manufacturer of Kroil, Kano Laboratories in Nashville, Tenn., the solvent contains trace amounts of arsenic, mercury, lead and fluorides. These four substances are on the list of hazardous substances developed by the director of the State Department of Industrial Relations.

Arsenic and lead are also on the

list of cancer-causing substances compiled by the International Agency for Research on Cancer.

Gene Bridgman, chief engineer, wrote a memo June 5 in response to the workers' petition, stating, "Although this material is intrinsically safe as used by the Building Services Engineer, we will, in consideration of individuals sensitive to this malodor, apply it only at night."

Barbara Cheng, program administrator for Financial Aid, said she signed the petition because, "I feel strongly that we should have been warned before being exposed to fumes like that."

Cheng, who was eight months pregnant when she was exposed to the fumes, added, "I thought I was just being sensitive, but then other people started saying they felt sick too."

Cheng and other workers said the vapors remained in the building from late morning at least until the workers left in the evening.

Bridgman said Kroil has been used at SF State for three years with no worker complaints until the May 13 incident.

Bridgman declined to comment when asked how he accounts for the numerous complaints of illness after exposure to the solvent.

The workers said they were not told why the Kroil fumes were so prevalent in the buildings. Several workers said they were concerned about whether Kroil was applied properly.

Rhoads Zimmerman, Kano Laboratories' chairman of the board, said the solvent is made to "loosen rusted parts." He would neither

See Fumes, page 11

Union leaders disagree on new contract

By Barbara Cotter

The California State Employees Association and the California State University system ratified a contract in August which gives 12,000 CSU workers a 6.75 percent general salary increase retroactive to July 1 and another 5 percent next year.

The three-year contract, which allows salaries and benefits to be renegotiated in 1987, was approved by more than 80 percent of the 1,230 members who voted. Approximately 3,300 CSU workers pay CSEA dues and are eligible to vote.

Despite the wide margin of votes in favor of the contract, William T. Insley, CSEA president at SF State,

said, "It's the worst contract we ever signed."

He said the large percentage in favor of the agreement suggests many workers voted for the pay increase without being aware of changes that can undermine rights gained in previous contracts.

The CSEA Executive Committee at SF State distributed a flyer prior to the Aug. 8 balloting that said workers would lose ground in several areas including rights to participate in grievance procedures and holiday pay.

CSEA represents most of the non-academic employees in the CSU system, including health care workers, secretaries, administrative aides, custodians and grounds

workers.

Of the 900 workers at SF State represented by the union, almost 200 are eligible to vote, Insley said.

He said he believes many union members at SF State followed the committee's recommendation and voted against the contract. However, a CSEA spokesperson said ballots are tallied system wide with no way to determine how each campus voted.

Suzanne Cates, who headed the contract negotiations for the CSEA statewide, differs sharply with Insley.

"I'm pleased with the new contract," she said. "We've made improvements."

Cates said one major gain for workers is the right to meet with

CSU management before changes in employee classification are effected. This is important, she said, because classification affects employee pay, seniority and status.

Insley, however, believes the negotiation team could have done a better job.

"Almost all the language of the chancellor's office was put into the contract and almost none of the language from the union went in," he said.

"One would assume normally 50 percent of each would go into the contract. It's very difficult to believe true negotiating went on."

Union representatives from SF State will attend a workshop Saturday, Insley said, to become familiar with the new contract.

She was assaulted on a quiet, sunny day

For more news on campus safety, see page 2.

Fluorescent lights buzzed at the other end of the seemingly empty hall, and she paused to think for a moment.

"Why should I feel as though I need someone to accompany me to the bathroom, for Christ's sake?" she asked herself. "I must be getting paranoid."

Although she was usually conscientious about the risks of walking the halls on campus alone, she decided that this wasn't going to be the time. Besides, she told herself, "I don't want to bother anyone else by asking them to accompany me; I can take care of myself."

The "Be Alert" sign on the bathroom door grinned as she entered. As she got ready to leave the stall, she heard the sound of the

door opening, just a bit too quietly.

She screamed as the intruder lunged for her. She lunged back, screaming as she thought, "This is all I know how to do against someone stronger than I am, but I'll be damned if I'll let this guy beat me up, or worse."

Screams. The kind that echo off the tile walls ten times louder than when they leave the lips.

She screamed again and the assailant turned, bolting out the door and down the hall like someone possessed. She bolted too, but in the other direction, looking for a phone.

Officers arrived, and a report was taken. An investigator called her at work, asking her if she'd be willing to compile a composite im-

age of the assailant's face.

Afterwards, she thought, "Well, after all, nothing happened. It could have been much worse." She kept the incident hidden from those closest to her, the ones most apt to worry. And the investigator told her that, most often, men who do such things without backing up the threat with a weapon are more interested in flustering their victims than causing them bodily damage.

At a bar during the weekend, she explained to friends what had happened. One scoffed at the investigator's notion of what seemed probable. "People have strangled their victims with their bare hands, you know," he said.

Small comfort. The assailant remains at large.

Physics dept. to pay \$1,800 after lab manual fee mix-up

By Russell Mayer

Beginning this semester, Physics department lab manuals will no longer be sold privately through the department but through a trust fund set up at the SF State accounting office.

The change is in response to investigations by the state Auditor General's office and SF State into whether department Chair Gerald Fisher was misappropriating school funds to pay for the printing costs of the manuals.

During the past three years, university printing office records show that Fisher had lab manuals printed by the university's printing office and billed the printing costs to the university's general fund. The manuals were sold to students by the Student Physics Society to raise money for their group, and no money was reimbursed to the fund, according to the university accounting office. State regulations require that these costs be reimbursed to the general fund.

Tom Spencer, assistant to SF State President Chia-Wei Woo, said Woo requested an investigation of Fisher's management of the funds. Don Scoble, associate director for Business Affairs, investigated and found Fisher at fault in the way he handled the money.

Although no disciplinary action was taken against Fisher, Spencer said there were two important results from the investigation.

In the future, all lab manual sales

will be handled by the cashier's office, and the money will be deposited into a campus account. Also, the Physics department will reimburse \$1,800 to the school's general fund to cover the printing cost of the manuals during the last three years. "You just can't handle general fund money that way," Spencer said. He noted, however, that Fisher's motives seemed honest and for the good of the department.

Lin Bushart, assistant administrator to the provost, verified that a plan covering the sales and revenues of future lab manual sales had been submitted to the provost's office.

According to Fisher, Physics students must now pay for the manuals at the cashier's office where they will receive a receipt, which can be exchanged for a lab manual at the physics department store-room. The receipts will then be destroyed, and the money deposited into a trust fund at the university accounting office, Fisher said.

Any money left over after payment of lab manual printing costs will be redeposited into the general fund, said Fisher. He predicts it will take about two years to settle the debt. After that, he said, the excess will continue to flow into the general fund.

"One negative aspect to the new program is no money is going to the Student Physics Society," Fisher said. He added that he hopes with the help of some corporations, he can once again raise money to support the club's activities.

Harassment policy ok'd after 4-year wait

By Glenda Smith

SF State President Chia-Wei Woo approved the first university policy on sexual harassment last month, four years after the California State University Chancellor's office ordered the system's 19 campuses to establish their own local procedures.

SF State's new policy calls for the training of volunteer harassment advisers, more publicity about available counseling, and a campus education program.

The Academic Senate had debated various sexual harassment procedures for four years submitting proposals to Woo, who signed but never implemented them.

According to Woo's assistant, Tom Spencer, the president was waiting for a proposal which would protect students and employees.

SF State's new policy defines sexual harassment as "one person's use of university authority, rank or position," to distort another person's work or academic performance by creating or allowing a sexually intimidating environment. Offenders risk losing their jobs or being denied tenure and promotion.

According to the three sexual harassment officers on campus, 15 to 20 sexual harassment complaints per year have been made at SF State since 1981.

Since the policy was approved Aug. 14, no one has yet volunteered to be an adviser, said Sally Lovett, a sexual harassment officer. Although she said she expects people to volunteer during the semester, she added that no funding has been allocated to train advisers, or to establish the sexual harassment education program.

Until volunteer advisers are recruited and trained, complaints will be handled by the university's three sexual harassment officers. Students, faculty and staff may volunteer as advisers.

Spencer said Woo has yet to meet with the officers about the funding.

According to the policy, victims of sexual harassment are promised confidentiality, but a sexual harassment adviser may report a complaint to an officer if the adviser determines it is serious, with or without the victim's permission. A victim may also file a complaint directly with a sexual harassment officer, who may recommend action against the accused harasser.

Now a victim has more options before filing a formal sexual harassment complaint with an officer. A written agreement may be reached by the alleged harasser, the victim and the sexual harassment officer.

The policy does not require the university to keep records of repeat complaints against individuals. But written agreements must be sent to Woo's office and kept in the individual's personnel file.

The campus educational program will include lectures given by sexual harassment officers to students, faculty and staff upon request. More information brochures about sexual harassment will be circulated on campus as required by the policy, according to the officers.

The three sexual harassment officers are located in the New Administration building. The officer for student complaints is Lovett, Room 255; Helen Stewart, the officer for faculty complaints is in Room 455; and Joseph Canton, in Room 252, is the officer for staff complaints.

By Janice Lee

The Student Union, library and gym locker are the most popular places for thieves on campus, according to the SF State Department of Public Safety.

Personal property runs a high risk of being stolen in the three areas, said DPS Lt. Kim Wible. However, those areas "are not considered unsafe in terms of personal safety," she said.

DPS literally pinpoints every incident of assault, burglary, vandalism, indecent exposure, and grand, petty, vehicle and bicycle theft. Since 1982, DPS has punctured an enlarged map of the campus with color-coded pins to indicate various offenses on and around campus.

Wible said every police department has a similar map. The map illustrates crime statistics reports and helps DPS visualize the campus areas where crime prevention can be improved.

The more pins there are in an area on the map, the more crime prevention measures DPS takes. In 1982, DPS reported 30 backpack thefts in the Student Union.

"People are careless with their property," Wible said. "Personal property is left unattended." As a result of the thefts, DPS increased security around the bookstore and developed a backpack checking system.


Wible said petty thefts occur because people leave their vehicles unlocked or take naps in the Student Union, while leaving their goods unguarded.

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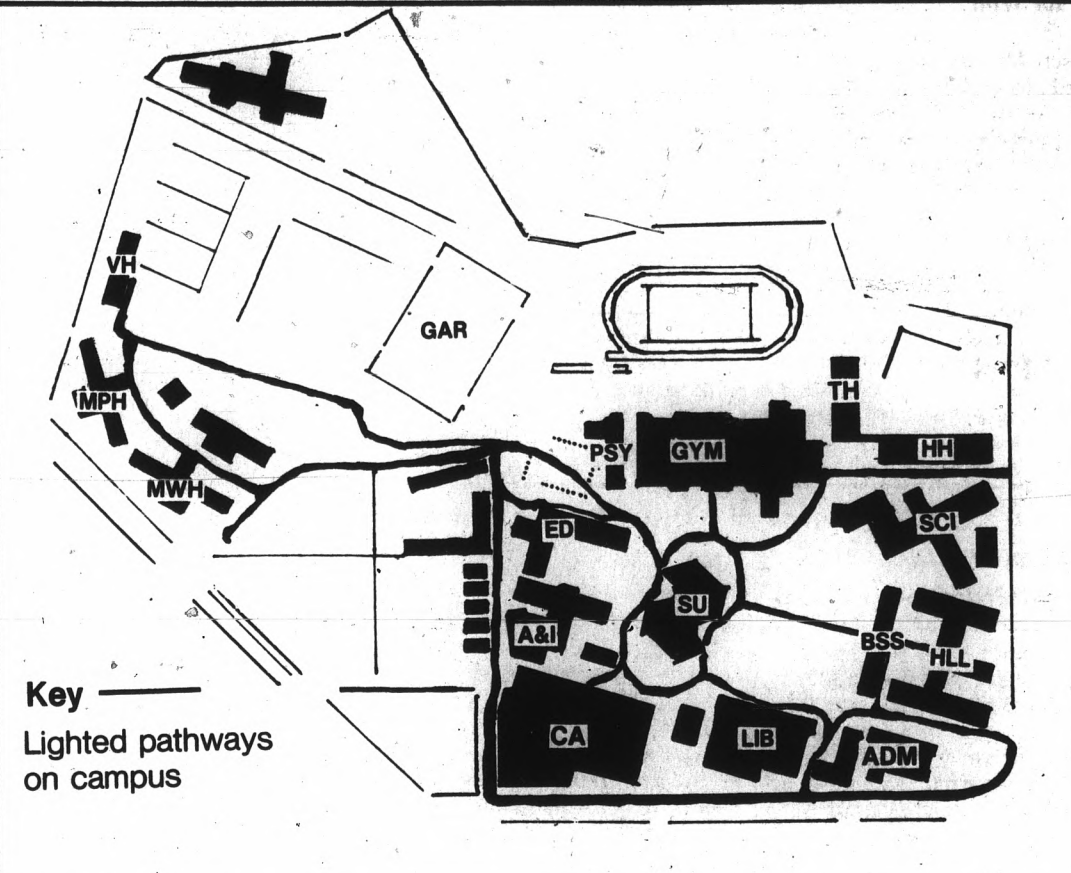

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Key
Lighted pathways on campus

Similar problems plague the men's and women's locker rooms and the library, she said.

Indecent exposure occurs more frequently in the library than anywhere else on campus. Wible said such incidents run high in all libraries, though. She said a person with an urge to indecently expose himself is more likely to go to a quiet spot to get attention.

Wible said she considers the most

dangerous areas on campus to be the places with the least lighting.

Everybody who walks the campus at night should familiarize themselves with the best-lighted paths, she said.

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SF State professor investigating Nazi

By Paul Wolf

Josef Mengele has been confirmed dead, but the struggle to track down less well-known Nazi war criminals continues.

SF State history Professor Mary Felstiner asserts that Alois Brunner, who sent more than 125,000 Jews to Nazi death camps, is now the most notorious Nazi alive.

According to Felstiner, Brunner is "most likely" living in Syria, where he reportedly is working for the Syrian secret service under the alias Georg Fischer. He is said to be missing a hand and an eye from a letter bomb attack.

humiliate and torture them along the way to what they knew would be their certain death."

While Mengele had the power of life and death when the people arrived at Auschwitz, the real story is how they got there, Felstiner said. Brunner was in charge of deportation.

Felstiner hopes her research, in addition to generating awareness, will help bring Brunner to justice. "I don't consider myself a Nazi hunter," she said. "I am a historian using a historian's skills for a political and moral end."

"This is not my field or what I teach. My own process, I hope, will get others in the game."

"I don't consider myself a Nazi hunter. I am a historian using a historian's skills for a political and moral end."

"We don't know positively that he is in Syria, or that he is missing a hand and an eye," Felstiner said. "The real point is to get enough interest in him to the public. My part is to see what I can do to get him out of complete obscurity."

Felstiner, who teaches U.S. and women's history, and social science, was in France about a year ago doing research on the Nazis and the Holocaust when she came across Brunner's name. Intrigued by a name she hadn't heard before, she decided to investigate the Nazi's story.

She began a yearlong leave of absence in the spring to gather information about Brunner, his role in the Nazi machinery and his current whereabouts. Research in archives in Europe and the United States led her to believe Brunner is in Syria. The Simon Wiesenthal Center in Los Angeles, which tracks down Nazi war criminals, also believes Brunner is in Syria.

Brunner is the most notorious Nazi war criminal at large because of the number of people he sent to their deaths, Felstiner said.

Appearing on an ABC television special, Felstiner described Brunner, based on witnesses' accounts, as "a clearly virulent and vicious Nazi, who personally tried to not only get people killed but to

In fact, Felstiner is not the only one searching for Brunner.

Aaron Breitbart, senior researcher at the Simon Wiesenthal Center, agreed Brunner is most likely in Syria working for the secret police under the alias Georg Fischer, "but, as in the case of Mengele, we can never say for sure, 100 percent." Breitbart, naming a handful of fugitive Nazis in Europe, said it is difficult to determine whether Brunner is first on the list.

Austria and West Germany have requested Brunner's extradition, "but the Syrian government wouldn't extradite a killer of Jews," Breitbart said.

"It is my personal opinion," he said, "that he is living in Syria with the proviso that he keep quiet."

Said Felstiner, "If he is there (in Syria), the fact that the Syrian government is not allowing his extradition shows it is protecting him."

Felstiner said there is still little known about Brunner. Interrogations of Nazi Lt. Col. Adolf Eichmann in the early 1960s before he was sentenced to death gave insight into Eichmann's motives and "the way he worked." Felstiner said she would like the same understanding of Brunner.

Child care funds high on AS list

By Cameron Galloway

SF State's child care center can expect \$30,000 more in staff funding if Associated Students approves a budget revision to be submitted to its board of directors next week.

Marco Rodriguez, speaker of the AS legislature, said, "We're dealing with people... It's a priority because we're taking care of children. How can that not be a priority?"

Cindy Caole, director of SF State's child care center, said the increase would allow her to hire seven full time staff persons. This would enable the center to accept more children.

There are 80 children enrolled at the center, which has had a waiting list of almost 200 for the past three semesters.

Caole said the state requires the center to have one staff member for every four children up to 2½ years old (infant/toddlers) and a ratio of one to nine for children over that age (preschoolers).

Because the state limits the number of children each staff member may care for, the center cannot save money by cutting staff. It has trimmed its budget by making a distinction between professional staff teachers and aides.

A professional staff teacher must have completed 12 units of early education child care while aides are either work-study students or student assistants working to complete the required units for professional staff teacher status.

Caole said she has only enough funds to employ two professional staff teachers although some of the centers 24 aides have completed the required units in early education



(L-R) Zain, Randi and Kim three possible benefactors of additional AS funding.

child care.

The aides, paid with work-study funds, receive \$5.33 an hour and student assistant aides receive \$4.03 an hour. Caole would not disclose the salaries of her professional staff but said their salaries are higher than aides' salaries. She said the pay for a professional child care worker varies from \$4 to \$10 an hour.

Last year the center spent \$100,030 and brought in \$70,000 from parent fees, according to Jim McDuffie, AS business manager. Caole said this year the center expects \$103,000 from parent fees. The rest of this year's proposed operating budget of \$142,931 would be subsidized by AS money.

Parents are charged on a sliding

scale from \$3.75 to \$9.00 depending on financial need and they are required to contribute two hours of work a week to the center. Caole said parents aren't given a lot of responsibility with the children. "They are more like helpers" who, for example, wash dishes, cut materials for art and change diapers.

More financial help may come from Assembly Bill 55, introduced by Assembly Speaker Willie Brown. The bill would allot \$5 million to campus child care centers in California.

Caole said the chances of SF State receiving some of that money are slim.

"Since all of these people are going to be vying for that money it will be difficult to get it," she said.

The bill passed the Assembly 56-10 and is now in the Senate Appropriations Committee. Before becoming law the bill must pass the Senate and be signed by Gov. Deukmejian.

Bob Taylor, Deukmejian's press spokesman, said the governor is reserving judgment until the bill goes through more discussion and amendments. He said the governor has planned meetings to discuss the bill this week.

Caole may have difficulty receiving some of the AB 55 funding, but McDuffie said the AS gives child care funding top priority.

"If it's not number one, it's running a close second."

SF State Shorts

Dorm phones

Dorm residents at SF State cannot make off-campus calls from their telephones this semester unless they sign a contract with Pacific Bell and pay at least \$75 a semester per phone.

If they choose not to contract with Pacific Bell, residents will still

be able to make on-campus calls and receive off-and-on campus calls.

New info number

SF State's main information number has been changed to 469-1111. The old number, 469-2141, will be in service for approximately one year to

accommodate those unaware of the change.

Foundation relocates

The accounting staff of the Fred-eric Burk Foundation has temporarily relocated to 616 Font St., near parking Lot 7, while damage to the Franciscan Building from the Aug. 4 fire is repaired.

Faculty changes

James A. Hirabayashi, SF State professor of anthropology and ethnic studies, was named acting dean of Undergraduate Studies. Former Dean Myron Lunine joins the Department of Humanities as a full-time professor this fall.

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ORIGINAL DEFECTIVE

Some student aid is still available

By Donna Kimura

Although most financial aid deadlines have passed, some forms of aid are still available, said Patti Komure, assistant director of counseling for Student Financial Aid.

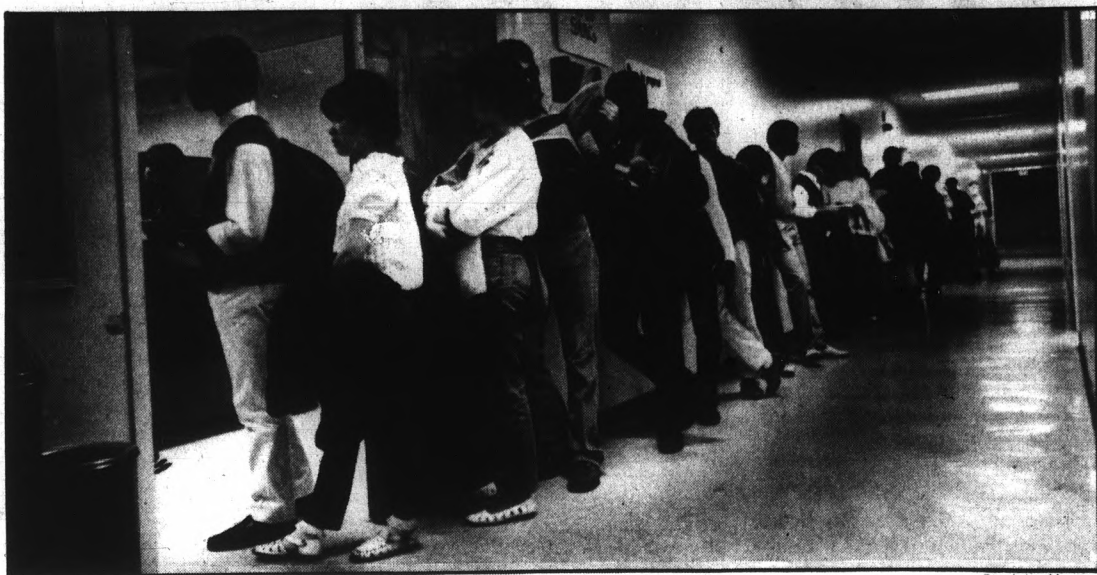
Students can still apply for Guaranteed Student Loans and Pell Grants, she said. GSLs are long-term, low-interest loans of up to \$2,500 per year for undergraduates and \$5,000 per year for graduates, guaranteed by the federal government. Repayment begins six months after a student leaves school, with a minimum monthly payment of \$50.

Pell Grants, which do not have to be repaid, are awarded to financially eligible undergraduate students. Grants at SF State range from \$200 to \$1,900 a year.

Eligibility is based on a combination of factors, including family income, financial assets, and the number of other family members in school.

GSL and Pell Grant applications are available in the financial aid office on the third floor of the New Administration building.

The financial aid office is open from 8:30 a.m. to 6 p.m. Monday



Students seeking information from the financial aid office face long lines.

By John Howes

through Thursday and from 8:30 a.m. to 4:45 p.m. Friday.

Initial application deadlines have passed for two other forms of aid available to financially eligible students: work-study, which provides jobs, and state university grants. But both may be available later in the semester, so students can still apply for them by completing the Student Aid Application of California, available in the

financial aid office.

This year, work-study students received a 7.5 percent cost-of-living pay increase, effective July 1. Work-study wages now range from \$4.71 to \$8.51 per hour.

This fall, 7,000 SF State students, approximately 300 more students than last year, have been awarded some form of financial aid, said Jeffrey Baker, director of Student Financial Aid.

School of Ethnic Studies may get new masters degree program

By Kathryn Armstrong

In fall 1969, SF State became the only university in the nation to offer an undergraduate program in ethnic studies. If all proceeds well, in fall 1986, SF State will also offer the only ethnic studies master's program.

SF State's proposal for the program is now in the California State University's Office of the Chancellor. In November the chancellor will either recommend the program to the CSU Board of Trustees or reject it.

Jim Okutsu, associate professor of Asian American Studies and assistant to the director of the School of Ethnic Studies, said the proposed master's program would be interdisciplinary and students could concentrate their research on one ethnic group or several.

Okutsu said an ethnic studies master's program would answer critics who question the need for the School of Ethnic Studies and those who question "whether there's

something out there for students with an ethnic studies background."

According to a School of Ethnic Studies survey of employers, the degree would be applicable to many fields, including banking and marketing.

Okutsu cites the current lack of research about ethnic groups and their communities as another reason for the master's program.

"Our campus is over 50 percent people of color," he said. The state of California is largely ethnic, and by 1990 will also be over 50 percent.

"So both locally and statewide there's a need to develop ethnic researchers that would have the perspective, sensitivity and skill to understand the ethnic community," said Okutsu.

The school also contacted public school teachers, who agreed perspective and sensitivity to ethnic groups would be advantageous for those teaching a largely ethnic population.

At its meeting in spring, the Academic Senate recommended that

the administration approve the master's program. Provost Lawrence Ianni, in turn, approved and sent the program proposal to the Chancellor's Office.

If the chancellor recommends the proposal in November and the board approves it in January, the School of Ethnic Studies can begin developing the master's program curriculum.

Okutsu said the curriculum must pass through the same process for approval. He said he foresees smooth sailing.

"We will be developing the curriculum this semester... assuming it will be approved," said Okutsu. "We hope to have students applying by the spring semester."

Admissions Director resigns post

A replacement for Pat Robinson, who resigned as director of SF State's Admissions and Records Office, effective Nov. 1, is not expected until the summer of 1986, according to Provost Lawrence Ianni.

Director of the office since 1983, Robinson announced his resignation on Sept. 3. After leaving SF State, he will work as director of enrollment management at Emporia State University in Kansas.

Corwin Bjonerud, chair of elementary education, will serve as acting director.

According to Ianni, the director will report directly to the provost, instead of to Penny Saffold, the associate provost for Student Affairs.

Women promoted but not minorities

By Paul Wolf

SF State is exceeding its requirement to hire and promote women in the faculty, but is behind schedule with ethnic minorities, according to the state Affirmative Action Year End Report for 1984.

The ten-year Affirmative Action plan, which ends in 1990, established hiring and promotion quotas to increase the number of women and minorities working in state jobs.

From 1981 to 1984, SF State hired or promoted 113 women as assistant, associate and full professors, exceeding the goal of 93. Fifty-three minorities were hired or promoted, missing the target of 71.

"Generally speaking, women are more available than minorities," said Affirmative Action Officer Arthur Lathan. "There are fewer minorities with teaching experience."

School of Science hired the fewest

minorities and the School of Business hired the most.

The report also said a five-year Affirmative Action plan for hiring non-academic staff, which also started in 1981, is "much closer" to meeting its goals within the time frame than is the plan for faculty.

Lathan said that last semester affirmative action hiring improved. More support is coming from department heads, "and the departments themselves have stepped up their own programs for recruiting qualified minorities."

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Opinion

Editorial

Harassment policy passed, but it's four years too late

When we heard the news about the new sexual harassment policy, presented Aug. 14 by SF State President Chia-Wei Woo, we breathed a sigh of relief.

That sigh, however, was a tad restrained. We're still wondering whether a policy wrought of such prolonged gestation has any chance for a normal life.

A draft of the policy, submitted last spring to Provost Lawrence Ianni, was returned to the Academic Senate amid charges that the draft was too complex and indirect. During the summer a revised policy was approved by Woo. It took administrators four years and numerous revisions for the university to comply with a California State Uni-

versity trustees mandate requiring CSU campuses to adopt a local sexual harassment policy.

Most students and employees who abhor the idea of sexual coercion would agree that such a policy is long overdue. Now, we'll wait to see if the policy's implementation can satisfy those who never thought they'd see it come to pass.

The Finnigan File

Drawing the line — L.A. gets cut off

RIGHT THUMB PRINT

I was going to write another, "I'm white but I sympathize with the plight of Ethnic Studies" column, but that's been overdone. I got this letter about my last column, where I wrote that L.A. stands for "Losers Abundant."

She was a freshperson from Redondo Beach, and the envelope was mauve, the lettering bright blue. She suggests that San Franciscans are "shallow fools" for their distaste of L.A., a city that has more VCRs per capita than stable marriages.

Unfortunately, for the first 18 years of my young life and the past three summers, I lived in Studio City, a most typical L.A. suburb. Everyone there wears Swatches, the kids have Velcro shoes bought by mommy and stepdaddy, the women dot their i's with hearts, and the blond men have the Mercedes-Benz charm of Nazi reptiles.

You can't compare the octopus-like L.A. to small, unexpansive San Francisco. In L.A. the high virtues of Hollywood have introduced a professional code of ethics that belong in a toilet. The L.A. mentality is the only one in the world that would allow scumbag lead screamer Vince Neil of that kiddie-pop filth band Motley Crue to go virtually free after killing a Finnish drummer while driving under the influence of drugs. (In fact, Motley Crue, marginal human beings at best, should be doing time just on general principle.)

The rest of Southern California is not that much better, save perhaps Santa Barbara. San Bernadino and Riverside are smog vats, Palm Springs is home to too many plastic surgeons and Orange County rivals the Deep South in Republican fund-raisers. San Diego's greatest claim to literary fame is that it is the home of Dr. Seuss.

It is a difference of attitudes, of certain perceptions about life, that markedly contrast L.A. and The City. San Franciscans know that life is essentially a struggle, with built-in tripwires and faulty mechanics. Los Angelinos, who have a whole fleet of three buses to serve them if their cars break down, view life as sunny and beautiful, a Mediterranean quest for physical perfection and material accumulation. In L.A. the best things in life are not free, but rather, have personalized license plates.

L.A.'s the type of hedonistic hellhole that has DJ's spinning records in clothing stores. Oh sure Westwood is nice, now that the "Adam-12" police department put a curfew on those 14-year-old girls who want to preserve Madonna's hymen.

Sure I'm a civic bigot, a newly converted "arrogant San Franciscan." But since L.A. has no real

downtown like San Francisco or even Oakland does, residents there point with pride to L.A.'s snappy hosting of the 1984 Summer Olympic Games. I have little admiration for the 1984 Summer Olympics since it produced as its greatest symbol a teen-age West Virginia gymnast who auctioned off her shiny, copious teeth to Wheaties.

How can we solve these irreconcilable differences between Northern and Southern California, the clashing ways of regional life? I suggest that California become the two states of North and South California, just like the Carolinas and the Dakotas.

Making two states out of the one would be easy to do. From Point Conception on down would be South California, with everything above that being North California. The state line would run all the way to the Nevada border, but would include Bakersfield in South California. They'd get that oil-rich cow town and we'd get Death Valley — a fair trade since both places are equally enticing.

For safety's sake, North California would be guarded with barbed wire and machine guns. Any Los Angelino trying to enter our Eden without permission

Tom Hayden and Jane Fonda can take their tofu politics back to the People's Republic of Santa Monica.

would be shot on sight, their salon-tanned faces and mousse-diseased hair staining the panther skin seat covers in their red Toyota Supras.

Sacramento, a nice city that you'd be proud to take home to mother, would be North California's state capital, with Willie Brown as our first governor. George Deukmejian can go back to Long Beach where he belongs, and Tom Hayden and Jane Fonda can take their tofu politics back to the People's Republic of Santa Monica. Since Southern Californians love to drive everywhere, I would add to that pleasure by making their new state capital Barstow.

We would keep San Jose and Fresno intact, as a sanctuary for South Californians, and an urban warning to North Californians of what kind of "civic pit" lifestyle lies just south of the new border.

David Finnigan, who is proud to have no tan line, is a Phoenix columnist.

Make Phoenix a Better Paper

As we kick off this semester's publication of Phoenix, we'd like to know what news is important to our readers. Circle any of the categories below that you would like to see more coverage of.

- | | |
|----------------------------------|--|
| Minority affairs | Labor relations |
| Associated Students | SF State Administration |
| Financial Aid | City, state and national news |
| Arts (music, films, dance, etc.) | Sports |
| Profiles of campus people | Profiles of off-campus people |
| School of Science | School of Business |
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| School of Creative Arts | School of Behavioral and Social Sciences |

Additional Comments:

Please drop this off at the Phoenix office (HLL 207) or put it in the box at the Student Union information desk.

Letters to Phoenix

White majority

Last semester your paper quoted Dr. Phil McGee, Director of the School of Ethnic Studies, on several occasions as claiming that 53 percent of our students are members of non-white and Hispanic minorities. Colleagues repeated this myth, and went on to label us a "white minority run school" that practices "apartheid, SF State style."

We have on campus an Office of Institutional Research that has been carefully collecting such data for years and issues an annual "Ethnic Report." Its latest one for the spring, 1985, breaks down our undergraduate and graduate student body as 51 percent "white non Hispanic," 35.4 percent minority and 13.6 percent unknown. The last category covers students who leave the question blank, "decline to state," or make "other responses" (including many facetious ones to mock the process).

Since our graduate student body is overwhelmingly white (65.1 percent to 18.7 percent minority, with 16.2 percent unknown), let us give Dr. McGee the benefit of doubt and assume that he was referring to only undergraduates.

But here the breakdown is 46.9 percent white non Hispanic, 40.3 percent minority and 13 percent unknown. Where then did the 53 percent figure come from?

Either McGee simply added on the percentage of unknown to inflate the percentage of minority students, or he subtracted the percentage of white students from 100 percent. If this is not dishonest, it certainly is not very sound scholarship.

Dr. McGee cannot plead that he was using older data, as the percentage of minority students has remained consistently under 40 percent of undergraduates and of total students since 1980 until this year.

May I suggest that you publish the "Ethnic Report" each year as an antidote to the mindless demagoguery that plagues this campus.

I can think of no better laxative for constipated rhetoric than established, hard facts.

Stuart Creighton Miller
Professor of Social Science

Support 'L.A.ians'

Editor,

I enjoyed David Finnigan's "Greetings from the Streetcar College," especially the insightful tidbits about the students, faculty and dorms. However, his comment about L.A. standing for "Losers Abundant" is not true. I'm from L.A., or as you say in S.F. — Los Angeles.

I was accepted to UCLA's film department, but chose to come here, not to escape, but to learn a different P.O.V. (point of view). I know San Franciscans dislike abbreviations so I will do my best.

A bit congested and smoggy at times, but amongst the dirt there are hidden treasures.

Sometimes I think S.F. people really don't hate L.A.ians, but are really jealous because we have the sunshine, snow, beaches and movie moguls that can't compare with the S.F. area.

So, in turn, the S.F. people take a posh attitude toward everything. If it is the case, and I'm not saying it is, that you are judging L.A.ians on an ethnocentric value system, then you S.F.ians are shallow fools.

— Sandy Lahood

P.S. I'm in Verducci Hall too.

First-hand stories

Editor,

I suggest that we initiate a campaign to buy the words of the black people of South Africa.

We would, for example, as individuals, pay a black person in South Africa to write us a letter telling us about "what life is like" or "what is happening" in South Africa.

Little by little this would grow, until the marketplace of world public opinion is flooded with the story of what it is like to be a black South African, as told by those who are living it.

Leland Mellott

Mid-east peace

Editor,

During the summer there were some interesting developments regarding Middle East peace pursuits. A joint Jordanian-Palestinian negotiating delegation seemed to be in the process of formation. As always, there were stumbling blocks. The Arab League, meeting in Casablanca, Morocco, refused to endorse the initiative. Several Arab states, notably Syria, boycotted the meeting altogether. Also regrettable is the fact that the delegation seemed aimed at United States approval rather than at the direct talks with Israel which would eventually be necessary.

However, we at SF State applaud any initiative with peaceful intentions and feel that we should do what little we can to help. In this spirit, the Jewish Student Action Committee, SF State's Zionist organization, would like to start the new semester with an open invitation to the General Union of Palestinian Students or any other interested body to come together, not in divisive debate, but rather to provide a forum to explore and present the options for a lasting Middle East peace settlement.

Anyone interested in working on this, or any other project during the upcoming semester is urged to attend JSAC's first general meeting on Monday, Sept. 9 at 5 p.m. in Student Union B-131, or call at extension 1947.

Aaron Wolf

Jewish Student Action Committee

All letters and editorials to Phoenix should be typed, double-spaced and must include writer's name, address and telephone number. Letters must be signed and must not exceed 200 words in length. Guest editorials should not exceed 500 words. Phoenix reserves the right to edit all material. Anonymous work will not be published. Due to space restrictions, not all letters or editorials may be printed.

PHOENIX

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The Phoenix encourages readers to write. Letters may be dropped off in HLL 207 or mailed to "Letters to the Editor," Phoenix, 1600 Holloway Ave., San Francisco, CA 94132. Signed letters will be printed on the basis of available space.

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Commuting to Campus...

The bumps and bucks of campus commuting



Department of Public Safety attendant Judy Moore greets commuters — with an increased \$1.00 parking fee.

By Jane Thrall

SF State is well known for being a commuter campus. If the lack of dormitory buildings hasn't tipped you off to that fact, an attempt to find a parking space probably has.

Because commuting takes up a lot of time, it colors our lives. However, many of us don't tend to think of the experience as one in which we're actually, "doing something," so it's a topic that we don't often reflect on.

Many students here are city folk who utilize San Francisco's Muni to get to campus. A 60-cent fare stands between these commuters

and home, whether they choose to travel on the M-Oceanview Metro line or on any of the city's buses. Regular riders can save time and money by purchasing a "Fast Pass" at the information desk in the lobby of the Student Union, and at certain Muni stations. For \$24, the monthly pass allows the bearer unlimited travel on any Muni bus, streetcar or cable car. As an added bonus, Fast Pass holders can ride BART free between Embarcadero and Balboa Park stations.

Many students, whether from inside the city limits or out of town, choose to drive. Their search for

parking can be brief if they arrive during the late morning or early evening hours. At other times during the day it's best to tack on an extra half hour to the commuting time to allow time to find parking.

One place to find parking is the campus fee lot system, which costs \$1 per day. The parking garage near the dorms is one of these lots. Other drivers choose two-hour parking spaces at neighboring Parkmerced, where they find spaces that combine the advantage of costing nothing and being situated close to several buildings on campus.

There are advantages and disadvantages with each parking arrangement. The Garage strikes terror in the hearts of evening commuters unwise enough to walk unaccompanied to their automobiles after dark. Some drivers, however, prefer such thrills to the prospect of \$10 parking tickets given by the city's finest on neighboring streets or having to dash out to move their cars every two hours.

The campus' Department of Public Safety refused to comment on how many tickets it issues to those drivers bold enough to attempt parking within the confines of The Garage without benefit of a parking pass.

Trying to get most commuters to leave the cocoon of their cars and ride public transportation is like pulling teeth. Several systems are available to SF State students, however.

San Mateo County residents can take advantage of SamTrans' 3B bus, which drops riders off at 19th and Holloway. The 3B begins its route in Burlingame and stops at San Francisco International Airport, where it connects with SamTrans' other main bus lines, the 7B and 7F. From there, it picks up passengers at the BART station in Daly City en route to its last stop at Stonestown Shopping Center.

To students contemplating a BART commute, the 3B or Muni's 28-19th Avenue line will also come in handy; it takes only about six minutes to get from the Daly City BART terminal to campus.

BART is an option for many East Bay commuters. For some trips, BART is faster than driving. From locations as distant as Rich-



By Darcy Padilla

Leaving the relative safety of Muni's "M" streetcar, student commuters brave 19th Avenue.

mond, Concord and Fremont, the commuter will find a quiet, if increasingly crowded commute aboard BART. Connections with the Muni subway can be made at one of the four BART/Muni stations on Market Street, but it is normally faster to take BART to Daly City Station and transfer to a bus.

Users of Marin's Golden Gate Transit system or Alameda County's AC Transit often have one thing in common: their San Francisco commute ends at the Transbay Terminal at First and Mission streets. But for campus commuters, the connection is a snap. By walking one block north to Market Street, where Muni lies underground, they catch the M car which drops them off at 19th and Holloway avenues. Marin commuters can also transfer to the Muni 28 bus at the Golden Gate Bridge for a direct trip to SF State.

Bicycles may not be the perfect commute vehicle in this city of hills, but they are preferred by the health- and pollution-conscious. Free maps

of local bike routes can be had by calling Caltrans at 557-1840.

A map that depicts all public transit systems in the Bay Area, in addition to a list of phone numbers for schedule information, can be obtained free from the Metropolitan Transportation Commission. Call 464-7785.

Motorcyclists may park their cycles or scooters in campus lots 6 and 7. A permit is required, and can be obtained for \$5.63 per semester from DPS.

Meanwhile, here are three views from commuters who, like us, are brave enough — or crazy enough — to attempt a regular commute to SF State.

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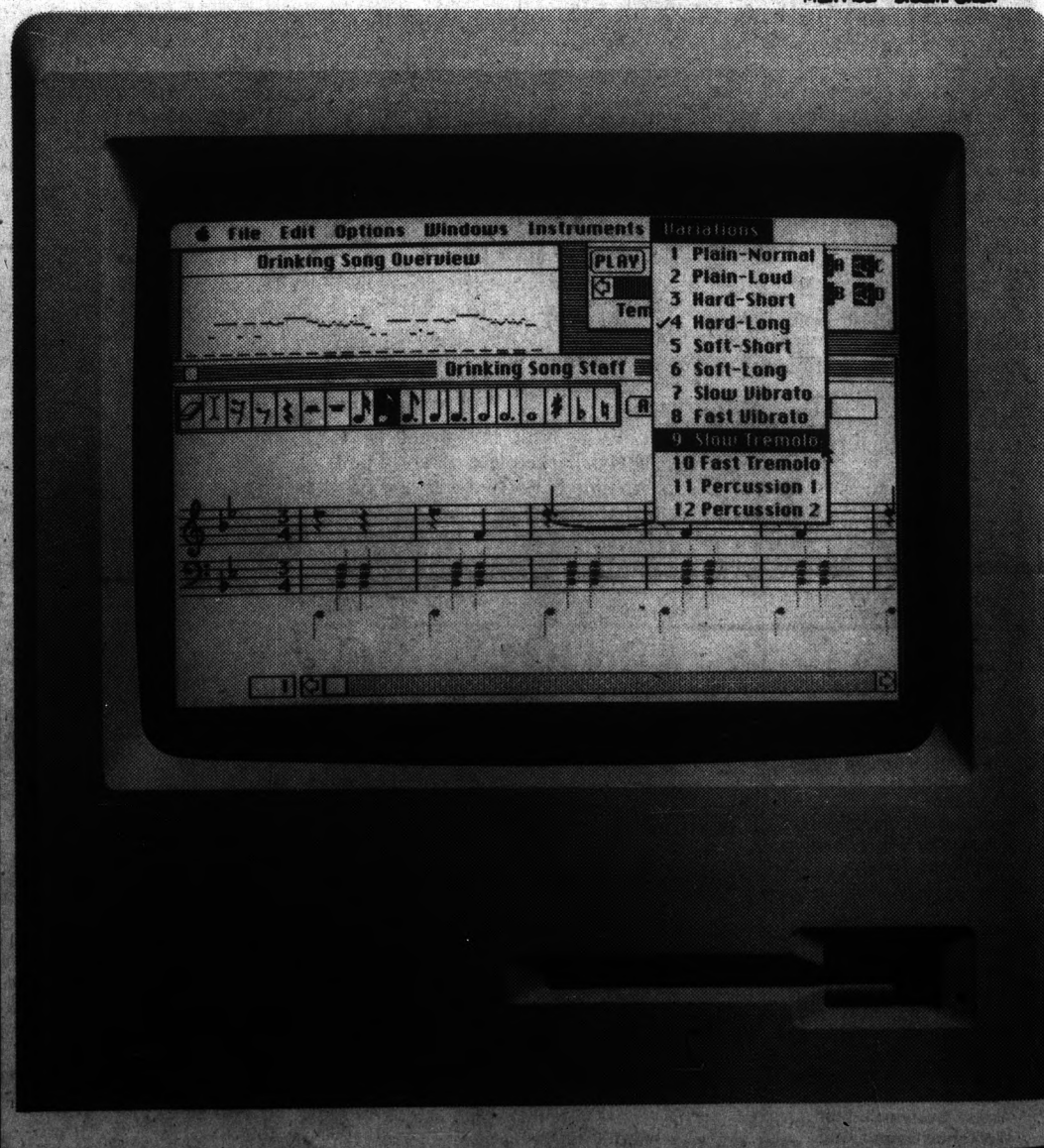
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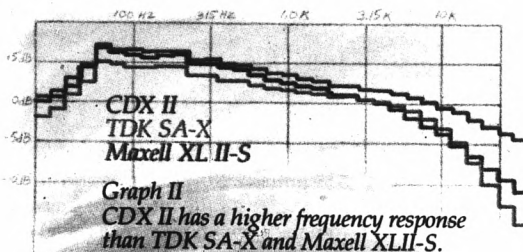
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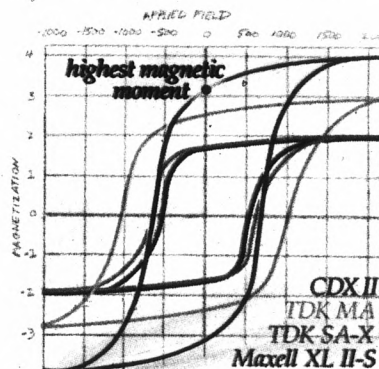


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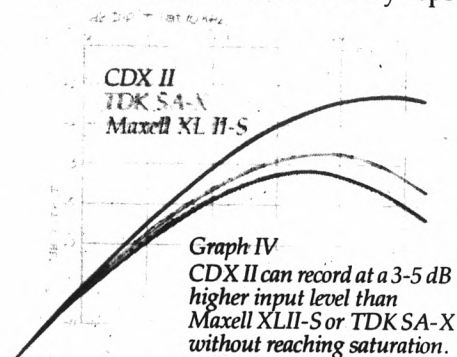
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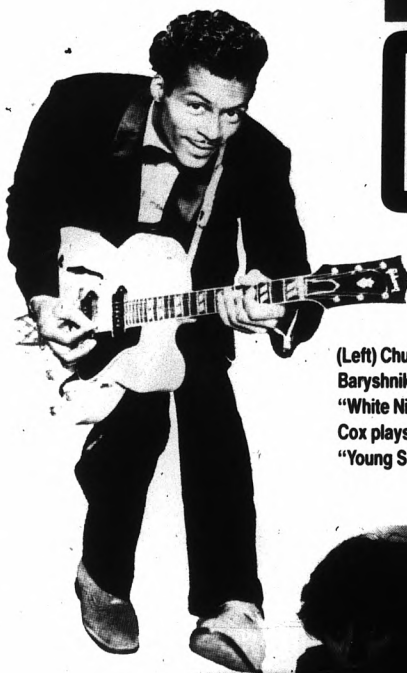
Ampersand's *Holiday Entertainment Guide* is here, our summary of what's happening in film, music, television and comedy, designed especially for college students. We hope you'll keep the *Holiday Entertainment Guide* as a handy reminder of upcoming events.

Be sure to tell us about performers or happenings in film, music or television that you want to hear more about. Write: Editor, *Ampersand*, c/o Alan Weston Communications, 303 N. Glenoaks Bl., Suite 600, Burbank, CA, 91502.

Enjoy!

Charlotte Wolter
Editor-in-Chief

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(Left) Chuck Berry, (Below) Mikhail Baryshnikov and Helen Mirren in "White Nights," (Below left) Brian Cox plays Dr. Watson as a boy in "Young Sherlock Holmes."



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Richard Pryor does it all-writing, producing, directing and starring-in this drama which parallels his own life.

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A complete guide to film releases, television programs of interest and upcoming concert tours.

SHORT SUBJECTS

BETTER THAN TV

Advertisers know that students, by and large, don't watch television. Consequently, companies have developed innovative ways to reach the college market. One of the most interesting is Kodak's touring multimedia show, Rock 'n' Roll Time Tunnel, from the Los Angeles Museum of Rock Art. It's scheduled to visit 80 campuses this year.

HOME GROWN

On the other hand, even if students don't watch television, some of their classmates are putting themselves on the other side of the screen. Students at the Univer-

sity of South Carolina have begun what they claim is the first student-operated cable television channel. They broadcast swimming meets, body building contests and city council meetings one night a week through a local cable company.

ROCK AID

Rock Alike, a fund-raising contest developed by MTV for Students Against MS (multiple sclerosis), was used on 12 Midwestern campuses last spring to raise nearly \$90,000 for MS programs. Competitors lip-synched to their favorites discs. Top fundraiser Notre Dame was rewarded with an MTV-sponsored concert on campus, while individual winners

appeared on an MTV special.

This year the effort will include over 150 campuses nationwide, and MTV promises to repeat its awards. To get on the bandwagon, contact: The MS Society, 100 Park Ave., NY, NY, 10017.

DARE TO DIXIE

If you enjoy playing a little jazz with some friends, you might consider entering the Southern Comfort Dixieland Contest, co-sponsored by the National Association of Jazz Educators. Audition tapes are due Nov. 15, from which 3 finalists will be chosen to compete at NAJE's convention in Anaheim, CA, in January. Past winners include the official Disneyland Dixieland Band and one of Wynton Marsalis' sidemen. Send tapes to Liz Rytel, Southern Comfort Dixieland Contest, 211 East Ontario St., Ste. 1300, Chicago, IL, 60611.

FOR ART'S SAKE

Ohio State University's Gallery is the home of a very extensive collection of fine art, worth over \$10 million. Now students and faculty can take a little bit of that treasure into their own homes on a rental basis, under the gallery's current policy that art works "should be seen, and not locked away in a vault."

HIT THOSE BOOKS

One final word for those of you who are looking for yet another excuse to close those books and watch *Dynasty*. The results of a ten-year study recently concluded at Pennsylvania State University were that time spent studying had very little correlation to high marks. The factor most closely related to good grades was class attendance. Take notes on that.

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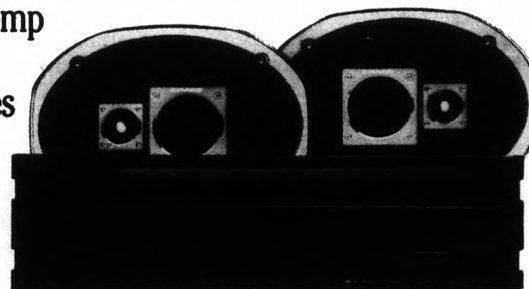
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JO JO DANCER



Richard Pryor has been making his often-checkered life the basis of his art for many years. Gritty subjects like racism, drug abuse, sex and violence—they're all there in Pryor's legendary stand-up shows. But until now, little of the 'real' Richard Pryor has spilled over into his film roles.

There can hardly help but be plenty of Pryor in

Jo Jo Dancer, Your Life Is Calling, the new film Pryor wrote, produced, directed and in which he stars. Consider that *Dancer* is the story of a well-known entertainer "at the peak of his popularity and at the bottom of his self-esteem" who has a serious accident at his home.

He is rushed to the hospital, and, as he lies in intensive care, reviews the events of his life. The parallels between the Pryor behind the camera and the Pryor in front of it become almost too close for comfort.

Says Pryor, "when you mess up... and you're talking to an expert in messing up... the only way to put it behind you and get on with life is to be brutally honest. Self-deception is one of the worst drugs there is."

Pryor is talking about his own accident, when he was seriously burned while preparing drugs (today Pryor

no longer takes drugs and campaigns against drug use). Just as dancer-director Bob Fosse used his own life and heart attack as the basis for his acclaimed film, *All That Jazz*, so Pryor feels *Jo Jo Dancer* is "my vision. It's not a documentary; it's not the story of my life. Like any writer or director or actor—or in this case all three—I've used what I know about to create something everybody can relate to. And these days, I think I can finally say I know about *myself*!"

Taking on twin acting and directing burdens was an education, Pryor says, since, "the two jobs take a different kind of energy. There were times when I was dead on my feet as an actor, but the other half of me, the director, was ready to go all night."

To help him through the production, filmed on locations around Los Angeles and in the Midwest, Pryor

(Left, clockwise from top) Debbie Allen, Tanya Boyd, Barbara Williams and Fay Hauser as the women in JoJo's life. (Above) Richard Pryor.

had such experienced hands as cinematographer John A. Alonzo (*Norma Rae*, *Chinatown*) and production designer John De Cuir (Three-time Oscar winner for *Hello, Dolly*, *The King and I* and *Cleopatra*).

Populating Pryor's "fantasy concept" which spans four decades from the 1940's to today, are Billy Eckstine as a showman, Carmen McRae as Jo Jo's grandmother, Diahnne Abbott

and Scoey Mitchell as Jo Jo's parents and Debbie Allen, Barbara Williams and Tanya Boyd as the very different women he has wooed and won.

So, does Jo Jo learn from the experience that almost killed his creator? "You'll have to see the film to find out," says Pryor, "but Richard never felt better." *Jo Jo Dancer, Your Life Is Calling* opens nationwide this December. ♦

WHITE NIGHTS



Mikhail Baryshnikov (left) plays a Russian ballet star who defects to the West, while Helen Mirren is a dancing partner he left behind. Isabella Rossellini (below) plays the wife of an American dancer (Gregory Hines) living in the Soviet Union. Baryshnikov says *White Nights'* plot recalls some of his own nightmares after his defection.

The worlds of international politics and international dance collide in Taylor Hackford's *"White Nights"* when dancers become defectors across both sides of the Iron Curtain. *"White Nights"* is an action-adventure film, of high suspense

and personal drama," says Hackford who directed the film.

Ballet star Mikhail Baryshnikov plays a Russian dancer who defects to the West but is brought back home by a plane crash in the USSR. Gregory Hines is an American entertainer living in Russia ordered by the Soviets to make sure Baryshnikov stays.

"Baryshnikov and Hines (whose sense of morality made him desert from the army during the Vietnam War) form a wary relationship," explained Hackford. "It's a totally hypothetical story, but one that every defector has imagined."

"I've had nightmares," admits Bar-

yshnikov of his real-life defection. Playing in his first film role since *The Turning Point*, Baryshnikov finds himself reliving the most traumatic events of his own life.

The "white nights" of the title—the long Russian summer nights—"are a stylistic point in the film," says Hackford. "The film takes place totally in daylight. There is no place to hide. Baryshnikov's character can't get away from the light."

All this and some of the best dancing in the world as well. But, as director Hackford (whose *Officer and a Gentleman* and *Against All Odds* established his gift for intense romantic drama) asserts, "It is important to say that, although it stars Mikhail Baryshnikov and Gregory Hines and has nine dancers, it is not a dance film."

"Dance is used in an experimental way—to pick up the dramatic action and move it forward. The film explores defection from the point of view of two men: Baryshnikov, the Russian who gave up his politics for his art, and Hines, the American who gave up his art for his politics."

Pre-production rehearsals at the American Ballet Theater (run by Baryshnikov), directed by Hackford and



noted choreographer Twyla Tharp, produced an innovative synthesis of ballet and tap, seen in *White Nights* for the first time.

Also in *White Nights* are Helen Mirren (one of Britain's premier classical actresses and winner of the Best Actress Award at Cannes in 1985 for *Cal*) playing a retired Russian ballerina, Isabella Rossellini (Ingrid Bergman's daughter) and Geraldine Page. *White Nights* opens in selected cities in November and nationwide in December.

"The film has critical things to say about both the US and the USSR," Hackford described. "It's about force and repression, regardless of where they come from. It makes a universal statement about individual freedom."

HOLIDAY MOVIE

P R E V I E W



Moviemakers seem to know that you're already thinking about the holidays and planning to do **anything but study** on your vacation.

Consequently, they've prepared a holiday feast of new feature films with blockbusters like *Rocky IV* and *A Chorus Line*, and interesting experiments like *Revolution* and *Clue*.

But easily the most controversial (and, therefore, certainly the most fascinating) of the upcoming releases is *The Color Purple*.

They say—even he says—*The Color Purple* is Steven Spielberg's coming of age. According to Spielberg himself, directing the film of Alice Walker's Pulitzer Prize-winning novel about a young black woman's personal odyssey, is "the biggest challenge of (his) career." It is also a break from the big entertainment machines audiences have come to expect from him.

Indeed, *The Color Purple* is serious drama, albeit full of the emotions that made Spielberg want to film it. "I began reading the novel casually," recalls the 37-years-young director. "I found I couldn't put it down. I got angry, I laughed, I cried.

"And as Celie's story came pouring out into the sunlight, I felt everything at once. It was a very strong, emotional read. I want the audience to feel every color in Celie's rainbow, the rainbow she makes for herself and (Continued on page 19) ►

(Clockwise from top) Dan Aykroyd as a bumbling agent in *Spies Like Us*; in *Jaws of the Albig*, Kathleen Turner and Michael Coughlin repeat their roles from *Remember the Titans*; Sylvester Stallone takes on the lion in *Rocky IV*; British singer Annie Lennox of *The Synchronicity* appears in *Revolution*; a popular board game comes to the screen in *Clue*, with (clockwise from left) Madeline Kahn, Christopher Lloyd, Glenn Shaden, Michael McKee and (standing) Tim Curry and Colleen Camp.

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ROOTS ROCK

BY DON WALLER

R E V

On one finger, the whole "roots-rock revival" is simply a predictable, pendulum-like reaction to the slick, videogenic acts that currently rule the upper reaches of the pop music charts.

On the other, it's a measure of how fragmented the audience for pop music has become that even the purist rock 'n' roll band these days requires

clarification by hyphenation.

Hence the term "roots rock," which is as strangely, eerily close to redundancy as any two pair of words can get. B-sides, how can rock 'n' roll be revived when it never died?

Nevertheless, what is true—and germane—is that a loose group of musicians, led by Bruce Springsteen and former Creedence Clearwater Revival mainman John Fogerty, most of whom had been playing the exact same music for years, has captured America's orbs 'n ears of late.

Considering most of you reading this are college students and therefore don't have anything better to do until Letterman comes on, take 60 seconds out of your lives and subject Bruce Springsteen's music to some S-E-R-I-O-U-S historical analysis...

Time's up! Blue books in!

Now, what have you got? Jr. Walker and the All Stars' "Shotgun"? Gary 'U.S.' Bonds' "Quarter to Three"? Bob Dylan's "Like a Rolling Stone"? Trashy white bands from Mitch Ryder and the Detroit Wheels to the Young Rascals on down the Jersey shore? Just about every guitar-oriented British Invasion band of '64-'65? And, of course, the spectre of Phil hanging over the entire linguini-with-Valvoline, dying Northeastern industrial base mess around?

Yes, as you can tell, I was an English major. But right now, Ah'm old and tired. Been interviewin' rock 'n'

roll bands for elebenty-sebben years.

So, when my future grandchillen climb up on my knee and say, "Yo, Poppa, Poppa. Straighten us to the Great Roots-Rock Revival of 1985," what am I gonna say? 'Go away, kids, you bother me,' that's what.

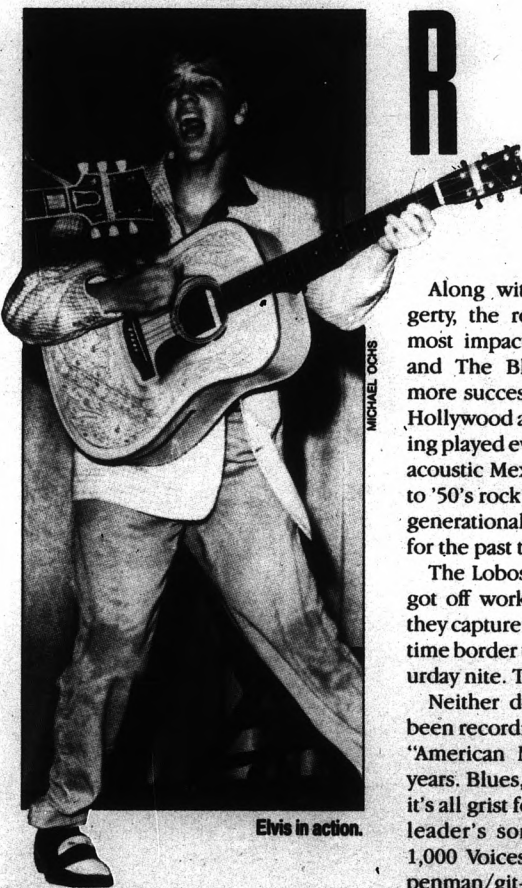
Whereupon, they will threaten to



The Boss.

use all my web-top Checker records for Frisbees, so I'll smile the slowest of slow-sad smiles, bum a forbidden cigarette and regale the tiny monsters with this do-wah diddy. "Fads are irrelevant. They change every three months. In the end, only the underlying restlessness matters."

That was Nik Cohn, circa 1969, in



Elvis in action.

his .457 magnum opus, "Rock: From the Beginning."

Wait a minute. Talk about your contradictions; I wish you could see mine. First, I tell you that this roots-rock music isn't a fad, that it's been around as long as rock 'n' roll itself. Then, I say that it's **only** a fad and therefore not to take it too seriously.

Well, welcome to America. Where, as I write it is July 4, 1985. Independence Day. Fireworks. Bruce Springsteen on the radio at the 7-11, singing "Born in the USA," which the Iranian clerk behind the counter doesn't notice. His grandchildren, however, will grow up to be musicians. What'll they be playing? Why, roots-rock, of course.

What we're taking so long to say here is that a whole lotta these kool-kats walking around in pearl-buttoned shirts 'n' toting vintage Telecasters were playing in a synth-pop hairstyle combo two years ago, in a skinny-tie "new wave" band five years ago and in a disco lounge act three years before that.

Anyway, here's the sanctified low-down on the roots-rock sound that's going 'round. So open your mind, clean up your face, buy a few of these records or—better yet—go see these bands when they hit **your** college town and decide for yourself if they're jivin' or jammin'.

Along with Springsteen and Fogerty, the roots-rock acts with the most impact have been Los Lobos and The Blasters. Los Lobos, the more successful on record, came to Hollywood as Blasters protégés, having played everything from authentic acoustic Mexican folk music to R&B to '50's rock 'n' roll in front of multi-generational crowds in East El Lay for the past ten years.

The Lobos may look like they just got off work at the body shop, but they capture the ambience of a small-time border town dance hall on a Saturday nite. This is partyin' music.

Neither do The Blasters, who've been recording what they like to call "American Music" for the last six years. Blues, country, rock, gospel—it's all grist for these steel mill union leader's sons: Phil ("the Man of 1,000 Voices") Alvin and Dave, his penman/git-tar pickin' brother.

As far back as the mid-'60's, the largest, most loyal audience for any single style of American roots music has always been the exalted brotherhood of blues fans. And there are an amazing number of good blues bands around: AOR guitar heroes Stevie Ray Vaughan, a Texan who mates the bluesy side of Jimi Hendrix with the rockin' side of Buddy Guy and George Thorogood, a Delaware slide specialist who worships at the Shrine of St. Elmore (James), are the current commercial champs.

They are followed by the Fabulous Thunderbirds, who play amplified country blues à la Slim Harpo and spotlight Stevie's big brother Jimmy Vaughan; Roomful of Blues, a Rhode Island-based, multi-horned jump, jive and jazz outfit; and L.A.'s criminally underrated James Harman band, whose duel guitars of Kid Ramos and Hollywood Fats enable them to whip ass on just about any local blues band in the land.

While the blues is such a traditional element of rock 'n' roll as to have been transformed into heavy metal—think about it—the recent groundswell of country-oriented roots-rockers represents a more significant shift in rock 'n' role models. Led by ex-punk-rockers, brothers Tony and Chip Kinman, Rank And File got there first. Mixing Everly

V A L

Brothers harmonies with Lefty Frizzell's roadhouse rhythms.

Led by the lovely and talented Maria McKee, Long Justice has been the most-ballyhooed, although it's even money whether this bourbon 'n' branchwater-voiced thoroughbred wouldn't be better off doing pure country material rather than the corporate rock she's saddled with.

My money, racing fans, is on the Long Ryders, who take off from such second-generation country-rock acts as the Flying Burrito Brothers, the Gram Parsons-era Byrds, the Buffalo Springfield and the Band.

And, if that ain't rock 'n' roll, or roots rock, or whatever you wanna call it, what is?

And, if it isn't, then whaddya call Zoo York City's Fleshtones, other than "the wildest band this side of Birdland?" Or how 'bout the Bangles, the Del Fuegos, Three O'Clock, the Rain Parade, the Del Lords, the Droogs, True West or the Pandoras, all of which can be lumped with varying accuracy under the generic heading of '60's-influenced, semi-psychedelic, boom-boom revivalists?

And what about R.E.M., drawing on the Velvet Underground and Byrds for inspiration, and winding up the most successful act working this particular side of the street?

After all, who would've thought that the biggest bands to come out of the "punk-rock revolution of '77" would be the Police and the Talking Heads? Only those hip enough to trap the rap of that great rock 'n' roller, Heraclitus, who said, "You can't step in the same river twice."

Which means that guesstimating which of the aforementioned acts' songs will still be bar-band standards in the year 2010 is a task better left to those with crystal balls.

Or, let me put it to you another way...If Bob Seger came out with his debut album this year and it sounded exactly like his 1976 "Night Music," would people hail it as "a triumph of hauntingly accessible roots-rock?"

In the words of that ancient Greek philosopher, Lou Reed:

"Despite all the complications, You could still dance to a rock 'n' roll station."

And it was all right...

DISCOGRAPHY

10 Hot Historical Tracks



You won't find Elvis Presley, or even Muddy Waters, here. Rather than rounding up the usual list of seminal roots-rockers (Little Richard, Chuck, Jerry Lee) or simply rehashing the past glories of such household names as Hank Williams and B.B. King, what follows is a purposefully mixed-up, shock-up set of sides that'll turn even the normiest of dorms into the hippest room in town...

► **The Jackie Wilson Story**, Jackie Wilson. (Epic/CBS, 2 Vols.). Arguably, the greatest vocalist of his generation, the late Wilson is also among the most underappreciated. This package omits the sap with which his producers often saddled Wilson in favor of his more—shall we say, uptown?—performances: gospel, blues, R&B, soul, smash hits like "Lonely Teardrops." That sound at the end of Wilson's rendition of "Danny Boy," in which he wrings 24—Count 'em—notes out of the single syllable 'for,' is your jaw hitting the floor.

► **Live at the Harlem Square Club 1963**, Sam Cooke. (RCA). This previously unreleased live LP captured Cooke at his most soulful. Playing a small Miami nitespot, Cooke reworks his then-current hits with a gospel-drenched intensity that sacrifices none of the rich tone, fluid phrasing and calculatedly casual attitude that inspired later imitators from Otis Redding to Rod Stewart. Finger-popping soul never sounded better.



Lou Reed

► **Groovin' the Blues**, Otis Rush. (Fright English Import). Industrial-strength guitar-blues from the beginning of this singer/riff-singer's ill-starred career. Hear where Jimmy Page learned "I Can't Quit You, Baby." Hear where Eric Clapton learned "All Your Love." Hear Rush take solos so tough you'd have to shave 'em with a blowtorch. Hear.

► **Chicken Shack Boogie**, Amos Milburn. (Pathe/French Import).

The rompin', stompin' title track dates back to '49 and ought to conclusively prove once and for all that rock 'n' roll did not spring forth from Elvis Presley's ducktail like Minerva from the brow of Jove. "Down the Road Apiece" (inexplicably not included here) goes back even further. To 1946, when pianist/vocalist Milburn bossed the West Coast jump blues scene, wherein small, horn-driven combos boogied their woogies around such adult topics as reckless eyeballing and reckless highbaling.

► **V.U.**, The Velvet Underground. (Polygram). After sitting in the vaults for 15 years, this recently-released album still sounds ahead of its time. Uninitiates will find that this first, self-conscious band of art-rock primitives was not only capable of a wider range of styles than is commonly thought, but also that leader Lou Reed once sang as if he—or at least the character he portrayed—really meant all the tension, mystery and stark beauty packed into these grooves. Often imitated; never duplicated.

► **Nuggets, Vol. 1**, Various Artists. (Rhino). This collection of klassick garage-rock hits of the 60's bats 10 for 13, if you can believe the klaims of the clown who writ the liner notes: If energy, raunch, suburban punk posturings and veiled references to taking tea with Mary Jane make you wanna tune in, turn on and drop out, then join the Standells, the Leaves, the Seeds, the Count Five, Music Machine, Chocolate Watch Band and many more in Wonderful Wig City, just over the Shadowline from Anywhereville, U.S.A.

► **The Johnny Burnette Rock 'n' Roll Trio**, The Johnny Burnette Trio. (Charly/English, 2 LP import). The wildest, hairiest, slobberingest, most manic rockabilly ever recorded. Dig guitarist Paul Burnette's accidental fuzztone on "The Train Kapt A-Rollin'." (The Yardbirds and Aerosmith did.) Color these rednecked, white-hot and blue Memphis peckerwoods gone, REAL gone.

► **Rockin' Until Midnight, Rollin' Until Dawn**, Don & Dewey. (Specialty). This dynamic duo of soul screamers taught Sam & Dave—not to mention the Righteous Brothers—everything they know. The aural equivalent of a bar-light, this flipped disc nonetheless contains the original—they wrote 'em—versions of such oft-covered classics as "Justine," "Big Boy Pete," "Koko Joe," "Farmer John" and "Leaving It All Up to You." Whaow!

► **Louisiana Blues and Zydeco**, Clifton Chenier. (Anchoole). You can substitute just about any of this accordianist(!)/vocalist's several albums for this '60's effort. Whether singing in French patois or American jive, playing swirling R&B or snappy two-steps, this legend has been the undisputed king of zydeco, a highly rhythmic form of indigenous American folk music, since the 50's. Bon ton roulet.

► **The Wild Tchoupitoulas**, The Wild Tchoupitoulas. (Antilles). In honor of Indian tribes that helped runaway slaves escape, it's a Mardi Gras tradition that certain families of Afro-American men dress up as Native American warriors. They have songs—more accurately, chants—that have been handed down from generation to generation to go along with the spectacle. Pulsating with polyrhythmic power and—again—a uniquely American expression, this music is the perfect antidote for a hot summer's day. You don't have to know that the Neville Brothers are members of the tribe to believe that when the Wild Tchoupitoulas brag they're "gonna stomp some rump," Jack, they back their wax.



Clifton Chenier

PHOTOGRAPHY FROM MICHAEL OCHS ARCHIVES





JEWEL

The last time we saw adventurer Jack Colton (Michael Douglas) and romance novelist Joan Wilder (Kathleen Turner), they were sailing off into the sunset after their hair-raising Latin American adventure in "Romancing the Stone." But romance doesn't always survive the final fade-out, and things are looking rocky for everyone's favorite screen couple... until they encounter the mystery of the Jewel, and embark on the wildest adventure of their lives. Jack and Joan are back, with their pint-sized arch-enemy Ralph (Danny DeVito) still dogging their trail, in the sequel to 1984's blockbuster comedy-adventure: **THE JEWEL OF THE NILE**.

Director Wolfgang Petersen was nominated for an Oscar when he launched "Das Boot," his tense drama about a German U-Boat in World War II. Now he tackles a "relationship film"... with a difference: **ENEMY MINE** starring Dennis Quaid ("The Right Stuff") and Lou Gossett, Jr., who won an Oscar for his portrayal of the martinet in "An Officer and a Gentleman," as enemy space pilots fighting an interstellar war a hundred years in the future. Quaid, a human, and Gossett, a Drac from the planet Dracon, are marooned together on a deadly planet where they have to learn mutual trust and respect to survive. One of the most powerful and unusual films of this or any year.

Screenwriter David Seltzer established himself as a force to reckon with in Hollywood by writing the blockbuster supernatural thriller "The Omen," but his first film as a director is in a very different vein. **LUCAS** (played by "Firstblood"'s Corey Haim) is a diminutive rebel who stands apart from his fellow high-schoolers and criticizes their

activities as "superficial" until the girl he loves (Kerri Green of "Goonies") falls for a football star (Martin Sheen's son Charlie Sheen), prompting the desperate Lucas to a grand gesture verging on suicide: going out for the football team.

Before turning to feature directing, Russell Mulcahy established himself as one of the premier directors of rock videos, with memorably eye-catching videos for groups like Culture Club and Duran Duran. In **HIGHLANDER** he brings his gifts as a visual stylist to a unique fantasy-adventure story about warring Immortals whose battle for a mysterious talisman rages down the ages from the highlands of 16th Century Scotland to the streets and alleys of present-day New York. Starring Sean Connery and Christopher Lambert, of "Greystoke" fame.

American-born Bob Swaim took an unusual route to directorial superstardom—he went to France, and made "La Balance," a tough-as-nails police thriller that set boxoffice records and cleaned up when it was time for the French to hand out Les Oscars. Now he returns to English-language filmmaking with

turned to writing and directing features, and now he brings his wry sensibility to **THE MANHATTAN PROJECT**: a contemporary thriller about a resourceful high-school student who sets out to join the most exclusive club in the world... one whose members now include the United States, the Soviet Union, Great Britain, France and China. Christopher Collet stars as Paul Stephens, who builds his own atomic bomb as a science fair project, just to prove that it can be done. John Lithgow ("Buckaroo Banzai," "The World According to Garp") also stars as a sympathetic scientist who tries to help Paul and his girlfriend Jenny (Cynthia Nixon) when they find themselves the object of a very serious manhunt by foreign and domestic agencies.

A summer camp for future astronauts? It exists already, in Alabama, and kids who want to attend have to have letters of recommendation from their math and science teachers. Then they can spend a summer doing everything from studying astrophysics to practicing their space-walk in a zero-gravity simulator. This real-life training center for tomorrow's space jockeys is going to be the subject of a movie from Leonard Goldberg, the producer of "WarGames": In **SPACECAMP**, youngsters at such a camp get more adventure than they bargained for when their capsule is launched into space—for real. Stars include Kate Capshaw ("Indiana Jones and the Temple of Doom") and Lea Thompson, who sizzled as Michael J. Fox's mother-to-be in "Back to the Future."

Before he changed the face of the horror film with "Halloween," John Carpenter made a non-stop actioner called "Assault on Precinct 13" that has become a cult favorite, and he showed what he could do with action again when he made "Escape from New York," starring Kurt Russell. Now he and Russell have re-teamed for **BIG TROUBLE IN LITTLE CHINA**, about a tough truck-driver named Jack Burton becomes embroiled in a war in San Francisco's Chinatown, where bad guys and good guys alike have magical powers. The script is by top screenwriter W.D. Richter ("Brubaker," "Invasion of the Body Snatchers"), who made his directing debut last year with the nutty cult classic "The Adventures of Buckaroo Banzai."

Sigourney Weaver will also be back this summer as Warrant Officer Ripley, the sole survivor of the spaceship Nostromo's

encounter with a deadly extraterrestrial in 1979's blockbuster "Alien." The sequel is called **ALIENS** (watch out for that s), and it is being made under conditions of top secrecy in England by writer-director James Cameron, who was responsible for last year's sci-fi sleeper hit "The Terminator," starring Arnold Schwarzenegger.

When director Howard Zieff teamed with Goldie Hawn on "Private Benjamin," they made comedy history. Now Zieff is collaborating with the brilliant actress-comedienne Whoopi Goldberg—fresh from her first starring role in Steven Spielberg's "The Color Purple"—for **KNOCK, KNOCK**, a comedy-thriller about a computer operator in a bank who starts receiving messages on her computer screen from a dashing American spy trapped behind the Iron Curtain.

Besides being Hollywood's leading comedy actor-writer-director, Mel Brooks is also one of the most innovative producers around, with such off-beat films as "The Elephant Man," "Frances" and "My Favorite Year" to his credit. Now he is producing a remake of the sci-fi horror classic **THE FLY**, about an unfortunate scientist (Vincent Price in the original) whose molecules get scrambled with those of a common housefly. Featuring state-of-the-art makeup effects that go far beyond the original, "The Fly" will be directed by David Cronenberg, who proved himself a master of surreal horror with "Scanners" and "Videodrome."

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MINE

HALF MOON STREET. In this erotic thriller, Sigourney Weaver plays a government think-tank expert who moonlights as a paid escort, and Michael Caine is a diplomat involved in international intrigue who falls in love with her. From the novel "Dr. Slaughter" by Paul Theroux.

Marshall Brickman was Woody Allen's writing collaborator for years before he

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Behind The Scenes

When They Say Rate the Records, They're Not Talking American Bandstand

Can you imagine having records rated like movies? The idea would be laughable if a lot of influential people weren't intent on making it happen.

In June, 45 record labels received a letter from the National Association of Broadcasters (NAB) asking that lyric sheets be included on all new releases sent to radio stations. Over 800 TV and radio stations received a similar NAB letter requesting they censor sexually suggestive lyrics.

Another organization, the Parents Musical Resource Center (PMRC), is currently lobbying Congress to force a ratings system similar to the one used by the movie industry. Among the members of the PMRC are Susan Baker, wife of Treasury Secretary James Baker, and Tipper Gore, wife of Tennessee Senator Albert Gore.

For years, politically and religiously conservative have tried to censor music for being sexually explicit or satanic, but other than banning a Kiss concert here or there, they haven't had much clout. With political heavyweights involved in the new censorship movement, the tide appears to be turning.

MCA Records recently pulled a single called "Let's Talk" ("Let's Talk About Sex") by One Way off the air. More substantial was the announcement by the Recording Industry Association of America that 19 major record labels had agreed to put a disclaimer on the jackets of all records deemed "offensive."

The censorship movement may also be gaining because it has allies in the recording industry itself. Smokey Robinson, for one, declared "Something has to be done about sexually explicit lyrics."

Dave Marsh said in *Rock & Roll Confidential*, "The PMRC, the PTA and television evangelists are the descendants of the forces that tried to 'protect' us from Elvis, Little Richard, the Beatles and the Stones."

In late September, the PMRC, Frank Zappa, Twisted Sister's Dee Snider and RIAA President Stanley Gortikov testified against ratings before a Congressional committee. The ratings battle is heating up.



Tina Turner says she is negotiating with several producers for a "movie of my life." Turner will not act in the movie, but will choose the actress to portray her and retain creative control. The movie will presumably be based on her recent autobiography, "I Tina."



Inside Track

Quick Takes . . .

Rod Stewart will finally launch his long-talked-about acting career with a starring role in a British soap opera. Stewart would not disclose many details, but by the way he describes it, the show is from the same laboratory that produced *Dallas/Dynasty*: "There'll be plenty of cutting throats, lies and deceit and passionate romance" . . . Two songs on ex-Go-Go Jane Weidlin's solo album were written by her high school sweetheart—Kevin Hunter of Wire Train . . . Jimmy Cliff says that Keith Richards and Ron Wood of the Stones are talking about doing a record project that would also feature Policeman Stewart Copeland on drums . . . Boy George reportedly will be organizing a charity concert over the Christmas season to help fight AIDS in the U.K. He has already contributed some \$20,000 to a British AIDS charity . . . Mandy Meir, formerly of Krokus, has replaced Steve Howe in Asia's line-up. Howe is said to be working with ear-

MUSICAL NOTES

BY GREG PTACEK



Rock Rap

Scritti Politti

Green—just Green—the leader of Scritti Politti, is known for his musings on pop music and Western Civilization and is widely quoted in the British press.

In addition, Green and his band Scritti Politti (Italian for "political writing") produce some of the most original music on the market today.

About the photo of a piece of wrapped meat on the back of Scritti's latest album, "Cupid & Psyche," he says: "Artist Marcel Duchamp was asked to do a *Vogue* cover in the 1920's. He did a piece of meat, wrapped in cloth with paper stars, a portrait of George Washington.

"They said, 'This doesn't look like George Washington', but it did! It looked a lot like George Washington. They decided not to use it, but I thought it was a very beautiful thing.

"See, a lot of people think that Scritti's music is very sweet, vaporous. I think there's an element of that, but at the center there's something more substantial, like meat at the center. And the butterfly represents the sweetness. Of course, it has a pin in its head, which means it's dead. Symbolic. Yeah."

ly Genesis member Steve Hackett in a new group called GTR . . . Master re-mixer Jellybean Benitez has produced a demo tape featuring Madonna, and Ashford and Simpson writing tunes for a proposed contemporary musical based on the novel "Oliver Twist."



Record Watch

Coming Soon To a Record Store Near You

Barbra Streisand (a duet project with Run D.M.C., "Babs Raps"—just kidding!) Flock of Seagulls, Krokus, Red Hot Chili Peppers, Dance Society, Steel Pulse, Linda Ronstadt (first country album in years), The Eagles (yes, dummy, they have broken up; this is an anthology), Metalloid, The Triplets (they are what their name implies), Lindsay Buckingham (will we ever see another Fleetwood Mac LP?), Dokken, Peter Gabriel, Ric Ocasek, Steve Winwood, Quincy Jones, James Ingram, The Ramones (compilation), Phil Alvin (of the Blasters), Harold Faltermeyer, Van Halen, INXS, John Parr, Genesis (if they stick together, that is), The Fixx, Guiffria, Oingo Boingo, Joan Jett, Boston (but, then again they've been saying this for 10 years), The Damned, Tom Waits, Thomas Dolby, Steve Miller, Julian Lennon, Twisted Sister, Sister Sledge, Graham Nash and Bad Company.

(Since recording artists are creatures not known for meeting schedules, consider this list advisory.)

Martha Davis, the sultry singer/songwriter of The Motels (currently on tour), at 34 has two teenaged daughters. No doubt, managing a career and a family was trying at times, but she wouldn't have had it any other way.

"When I got married at 15, I became an Air Force wife, went to Florida, and lived in a little shack in a little white ghetto at the end of a runway. No phone, no radio, no television. All I had to do was hold my baby.

"When I decided to do music, one girl was old enough to watch the other. I would take them to rehearsal, bring along a little black-and-white TV, and they'd curl up in front of it. They were never without me for a very long time . . . and they still aren't."



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(Above) Nigel Stock as the curmudgeonly Waxflatter in *Young Sherlock Holmes*; (right) Nicholas Rowe and Alan Cox as the youthful Sherlock Holmes and Dr. Watson.

YOUNG SHERLOCK HOLMES



What could Sherlock Holmes and Doctor John H. Watson have been like when (and if) they were boys?

Steven Spielberg was intrigued by the idea and thought it contained great possibilities for a movie. He called in his young ace screenwriter, Chris Columbus ("Gremlins", "Goonies"), and gave him only the film's title, "Young Sherlock

Holmes, and the instruction, "Do what you like with it."

"It could have been young Sherlock in Los Angeles in 1985," said Columbus, "but I had been inspired by the stage version of *Nicholas Nickleby* (and) loved David Lean's films of *Great Expectations* and *Oliver Twist*. I wanted to get that flavor back into films."

Setting his story in 1870 London, and immersing himself in research on Victorian history and mores, Columbus spent nine months writing his script. "It required a lot of care because Holmes is a literary legend," he pointed out. "I did not want to upset his devotees, some of whom believe Holmes was a real person who actually lived."

The story involves its schoolboy heroes, not only in solving a mystery, but also in an adventure with ele-

ments of the supernatural.

Sherlock Holmes and John Watson meet at school, an encounter in which Holmes proves he already possesses impressive powers of deduction: he describes accurately his new acquaintance Watson's every interest, and even his family background, just by observing him. The two quickly become friends.

Soon after, the two pals set out to investigate a strange series of deaths of respected older London citizens, one of whom is a somewhat befuddled professor at their school. With the help of the professor's beautiful niece, they set out to solve the crimes, which seem to be linked to a menacing religious cult.

Tall, dark-haired Nicholas Rowe, the 18-year-old son of a member of the House of Commons, was selected from thousands who auditioned

for the part to play Holmes. Two young cast members come from acting families: Alan Cox, son of British actor Brian Cox, plays Watson, and Sophie Ward, daughter of Simon Ward (*Young Winston*) is Elizabeth, the pretty young niece of the deceased professor. A host of distinguished adult actors, including Anthony Higgins of *The Draughtsman's Contract*, round out the cast.

Barry Levinson—who had already received praise for a film about young people, *Diner*, —is directing. His most recent film release, *The Natural*, about a baseball player with extraordinary talent, demonstrates he is equally at ease with a story having magical overtones.

Young Sherlock Holmes has taken advantage of the authentic locations available in England, shooting many scenes at historic Eton. "When I

went on the set to see Barry directing the scene of Watson meeting Holmes for the first time (shot at Eton)," said Columbus, "I felt as if I were Watson walking into that dormitory. It was precisely as I had imagined it."

Columbus was also excited that director Levinson had filmed his screenplay with little rewriting. "This film is the one baby (of his projects for Spielberg) I can almost call my own," he said.

Director of Photography Stephen Goldblatt says *Young Sherlock Holmes* makes, "No attempt at reality. The characters are almost Dickensian. It is 95 minutes, or thereabouts of non-stop action set in mid-Victorian London."

Young Sherlock Holmes, a Paramount release, will open nationwide in December.

MOVIES

(Continued from page 8) dives into headfirst."

The Color Purple's top black cast includes comedienne Whoopi Goldberg in her first film role as Celie and Danny Glover (*Silverado, Places in the Heart*). Hollywood will be watching *The Color Purple* closely—both as its director's attempt at a film "Sidney Lumet could make standing on his head," and as one of several new "black" films, after years in which black subjects were seen as box office poison.

Mike Bygrave & Joan Goodman

Rocky IV

Prior to the release of *Rocky III*, Sylvester Stallone told an interviewer that "I love the character too much to do a *Rocky IV* and have people go away disappointed and say we bled it dry. So this is it."

After *Rocky III* went on to outgross both of its predecessors, however, Stallone underwent a change of heart. The result is *Rocky IV*, to be released November 27 by MGM/UA.

Since May, a record-breaking 4200 trailers have been warning viewers to "get ready for the next world war." Of course, as most of us know by now, the "war" involves the confrontation between Rocky Balboa and Drago (who's played by Dolph Lundgren), his gargantuan Russian opponent in the ring.

Rocky IV marks the end of Carl Weathers' ongoing participation in the series, since Apollo Creed (whom Weathers portrays) is killed in the ring when he goes up against the Soviet giant.

Will Rocky avenge his buddy's death and KO the Russian champ? One thing's for sure, the \$12 to \$15 million (plus a percentage of the gross) that Sly's receiving for writing, directing and starring in *Rocky IV* has already made Stallone the winner.

Alan Karp

A Chorus Line

Sir Richard Attenborough's "Wonderful, darling, that's lovely," rang through the Royal Theater in New York all day as 1000 "gypsies" auditioned for the movie *A Chorus Line*. "Broadway gypsies" are the chorus girls and boys who flesh out a musical. *A Chorus Line* is their story, and they love it.

Sir Richard and his choreographer, Jeff Hornaday (*Flashdance*), watched with patience and encouragement as dancer after dancer did

their turns. "In the end, we found a wonderful cast, a mixture of total unknowns and fledgling stars," said Sir Richard enthusiastically.

The hardest role to cast was that of Zach, the director/choreographer who forces the 17 dancers in his cast to reveal themselves. "Michael Douglas is magnetic in the role of this god-like but vulnerable character," Attenborough praised.

The plum role of Cassie, the ex-lead dancer trying to start over again in the chorus, went to Alyson Reed who had portrayed the part in the national company of *Chorus Line*. "I have a lot of Cassie in me," she says. "All I've ever known is dancing."

It was a challenge to turn *A Chorus Line* into a screenplay without losing, "the theatricality that is its essence," says Attenborough. "I've been wanting to do a musical for a long time. What I particularly enjoyed about *A Chorus Line* was the ensemble feeling of the cast. The wonderful thing about this film is that everybody gets to be a star."

Mike Bygrave & Joan Goodman

HAND IN HAND WITH HOWIE MANDEL

We caught up with comedian Howie Mandel on the set of *St. Elsewhere*, his weekly NBC series in which he plays Dr. Wayne Fiscus. Always a campus favorite, Mandel will be doing a tour of 17 cities this fall, in addition to filming a special for HBO. He has also just finished the film *A Fine Mess*, due out in May, 1986.

KYLE COUNTS: The word on your big break in comedy is that you were visiting California and performed at the Comedy Store. George Foster saw you and signed you for "Make Me Laugh."

HOWIE MANDEL: When I went up at the Comedy Store, I didn't do anybody's jokes, not even my own; I just kinda made noises.

KC: Is that where your trademark line, "What?" born?

HM: They started laughing and I didn't know what they were laughing at, and I went "What? What?" and they laughed even more.

"Make Me Laugh," was a perfect opportunity for someone who didn't have a vast amount of material—60 seconds to make somebody laugh.

KC: How did you become a full-time comedian?

HM: I did Merv Griffin and got a call from a law firm wanting to know if I was Howie Mandel, the

guy who put a rubber glove on his head on the Merv Griffin Show. I thought I was gonna get sued by a rubber glove company. They asked if I was interested in being the opening act for their client in Vegas, who turned out to be Diana Ross.

KC: Were props always in your act?

HM: Always. Even that first night at the Comedy Store, I was carrying a bag shaped like a hand. I always have a bag of toys and props. I just got a Julio Iglesias cut-out. I haven't figured out what to do with it yet, but I already took it on stage. I just held it up and said, "I have nothing funny to say about this." And they laughed.

KC: Your tour is going to a lot of college towns.

HM: Colleges are my audience. I played Ohio State, Florida State, University of Montana and University of Utah. At Utah, the women were in full-length gowns and the guys were in suits. It's

weird to feel underdressed for your own show.

KC: Psychologists say that comedians are desperately seeking the approval of others.

HM: Definitely. Even if I play a 7,000 seat hall and I get two standing ovations, if I hear that one person didn't like me, it'll ruin my year. ♦



BY KYLE COUNTS

Spies Like Us

When you put three very funny people together you get a very funny movie. When the three people are John Landis, Dan Aykroyd and Chevy Chase, respectively the director and stars of *Spies Like Us*, you also get a very funny film set. Off-camera moments were filled with light bulb jokes, sight gags and lightning repartee.

"I wanted to do a movie with Danny," says Chase. In the film that won him over, Chase and Dan Aykroyd play unwitting decoy spies. The rigorous qualifying tests are rigged, so our heroes aren't aware that they're not the real thing. "There's a lot of physical comedy, a lot of slapstick," says Chase. Chase plays a fast-talking goof-off, and Aykroyd is his serious-minded sidekick.

Aykroyd originally wrote the script for himself and John Belushi. ("I play taller and a little lighter," says Chase.) "Chevy and I sat down for a week together and rewrote it. It was like *Saturday Night Live*. We could

always write for each other." John Landis (*Animal House*) was the natural choice as director for the project.

For Aykroyd, Chase and the audience, this may be the best thing since *Saturday Night Live*.

Mike Bygrave & Joan Goodman

Jewel of the Nile

Fes, Morocco—When last seen in *Romancing the Stone*, novelist Joan Wilder and her real-life hero Jack Colton were gliding down a New York avenue in Colton's sailboat. To the South of France for an idyllic interlude.

Perhaps Jack and Joan would have lived happily ever after if audiences and 20th Century Fox hadn't clamored for a sequel. Instead, when *The Jewel of the Nile* begins six months after the couple has settled down together, they're not getting along.

Before Jack and Joan get too bored with each other, they find themselves in jeopardy again, this time in a nameless North African country where they're looking for another

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(Clockwise from top) Whoopi Goldberg in a pensive moment in Steven Spielberg's groundbreaking *The Color Purple*; *Spies Like Us* brings Chevy Chase face to face with a gun-toting Russian agent (Vanessa Angel); Broadway dancers get their moment in the spotlight in *A Chorus Line*, which features (inset) Nicole Fosse (daughter of director/choreographer Bob Fosse) in a starring role.

jewel. Ralph, played by Danny De Vito, also helps, when he's not falling off his camel.

Like *Romancing the Stone*, *The Jewel of the Nile* provides a healthy dose of comedy along with the action. However, Douglas, who is also producing, promises *Jewel* will have a lot more action than *Romancing the Stone*, including a perilous train ride, a climb up the side of a mountain under enemy gunfire and a chase through the desert.

Kathleen Turner is happy to be playing Joan again. She was reluctant at first because she, "didn't think the script was very good. Then Michael went to work, and now it's right in tune with *Romancing*. People liked Joan and the spirit of the first film. She is probably the closest to me that I've ever played. She's got that mixture of cockiness and fear. She'll say, 'I'll try' even if she can't handle it."

Nancy Mills

Revolution

"It was our war too," says English director Hugh Hudson (*Chariots of Fire*, *Greystoke*) of the American Revolution, "and we lost it for precisely the same reasons that America lost the war in Vietnam."

"We were 3000 miles across the Atlantic. It took 11 weeks for supplies to get to America. It was the first guerilla war, and the Americans hid out much like the Vietcong did."

Revolution, which stars Al Pacino, Nastassja Kinski and Donald Sutherland is essentially the story of a father-son relationship that is complicated by twin love affairs and political events beyond their control.

Shooting took place in a remote town in East Anglia, England, where the architecture and harbor of colonial New York could be duplicated. "There wasn't any place in America with enough period wooden build-

ings still standing," says Hudson, "so we shot in England."

"The story is fictional, the history is accurate," says Hudson.

Mike Bygrave & Joan Goodman

Enemy Mine

The time is 100 years from now, and America's enemy is no longer Russia but a distant planet named Dracon. Dennis Quaid plays an Earth space pilot and Lou Gossett an alien "Drac." They both crash on a hostile planet during a dog-fight in the year 2085. Despite being marooned in alien territory, they continue hostilities.

Enemy Mine, 20th Century Fox's \$25 million science fiction film, "promises to be a combination Rob inson Crusoe and Hell in the Pacific 'I'm not a real sci-fi buff.'" admits director Wolfgang Petersen, best known for his 1982 film *Das Boot*



PHOTOGRAPH BY GORDON PARKS



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about a German U-boat in World War II. "The reason I wanted to make this film was what takes place between these characters.

"At the beginning, Dennis is your typical American pilot who thinks he's great and others are nothing. There's a real hate between him and the Drac. Slowly they learn more about each other, and this turns into respect and eventually love. The story deals with prejudice against people who look and act different."

Nancy Mills

Clue

"Will Miss Scarlett meet Colonel Mustard and Professor Plum in the library? Purpose of the meeting—murder".

Such were the sort of memoes flying around Paramount Pictures during production on the film of *Clue*, the perennially popular board game

which has taught three generations of children the conventions of the genteel, country house murder.

"Of course, it's a dream come true—though I haven't had any time to think about it," said the cheerful director and writer Johnathan Lynn, as he maneuvered a top-flight come-

dy cast including Eileen Brennan, Madeline Kahn, Martin Mull, Christopher Lloyd (*Back to the Future*), Tim Curry and Micheal McKean (*Spiral Tap*) through the elaborate indoor sets for the mysterious mansions "somewhere on the Eastern seaboard," site of *Clue's* night of

mishaps, mayhem and murder.

Said Tim Curry (who plays the butler), "It's exhausting but it's the happiest film I've ever worked on. In fact, I wouldn't mind if I died tomorrow...but then, I may die tomorrow—Jonathan Lynn hasn't even told us how the film ends!" ♦



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FILM OPENINGS

NOV. 15—FEVER PITCH

This one is about the unhappy world of the habitual gambler. Ryan O'Neal is a sports-writer who investigates.

NOV. 15—ONCE BITTEN

A horror spoof about a young man who falls for an older woman and realizes too late that her pointy fangs have nothing to do with poor orthodontics. Lauren Hutton is the vampiress.

NOV. 27—ROCKY IV

The odds-on favorite to be the most popular movie of the season, this one pits Rocky Balboa against a champion boxer from the Soviet Union.

NOV. 27—WHITE NIGHTS

An unusual, stylish "musical adventure" about a ballet star (Mikhail Baryshnikov), who has defected from the Soviet Union, only to have the bad luck to be on an airplane forced to land in Siberia. Gregory Hines is the co-star.

DEC. 6—FOOL FOR LOVE

Sam Shepard stars in this adaptation of his stageplay, which involves a confrontation between two old lovers, who happen to be half-brother and sister.

DEC. 6—SPIES LIKE US

Only two men can save the world from total nuclear destruction: Chevy Chase and Dan Aykroyd. Which means we could be in for some big trouble.

DEC. 11—ENEMY MINE

Dennis Quaid and Louis Gossett (under layers of "alien" makeup) as enemy fighter pilots from different worlds who crash land on an uninhabited planet.

DEC. 12—A CHORUS LINE

The longest-running play in Broadway history comes to the screen. Michael Douglas heads the cast of this musical comedy-drama.

DEC. 13

JO JO DANCER, YOUR LIFE IS CALLING

Richard Pryor produced directed, co-wrote and stars in this drama about a comic who nearly loses his life in a drug-related accident.

DEC. 13—YOUNG SHERLOCK HOLMES

Steven Spielberg produced, but didn't di-

CALENDAR

rect, this mystery story about the supposed first meeting of Sherlock Holmes and John Watson, when both were just young schoolboys.

DEC. 13—THE MONEY PIT

Tom Hanks and Shelley Long in a comedy about a couple who try to restore an old house amid much bad luck.

DEC. 13—REVOLUTION

A big, lush drama about the signing of the Declaration of Independence. Al Pacino, Nastassja Kinski and Donald Sutherland star.

DEC. 15—KING SOLOMON'S MINES

A tongue-in-cheek version of the old movie classic, featuring Richard Chamberlain as an African explorer

DEC. 18—THE JEWEL OF THE Nile

Light-hearted adventure continues as Kathleen Turner, Michael Douglas and Danny DeVito recreate their roles from *Romancing the Stone*.

DEC. 20—THE COLOR PURPLE

Steven Spielberg has decided to get serious, directing the film adaptation of Alice Walker's novel, *The Color Purple*, which chronicles the life of a poor, Southern black woman. Changes of pace don't come much bigger.

DEC. 20—101 DALMATIANS

So, you think you've outgrown cartoons. Well, *101 Dalmatians* is one of Disney's best, probably more entertaining than many 'real' movies.

DEC. 22—OUT OF AFRICA

Robert Redford. Meryl Streep. How's that for a big-time star combo? The story is based on a series of novels about the real exploits of a woman who ran a Kenyan plantation around 1900.

DEC. 25—MURPHY'S ROMANCE

A light comedy about the romance between a divorced mother (Sally Field) and an older, small town pharmacist (James Garner).

LATE DECEMBER—CLUE

The most unusual movie of the season

may be this comic-mystery, based on the popular board game of the same name.

JAN. 1—THE BEST OF TIMES

Robin Williams and Kurt Russell star in this football comedy about a group of adult men who get one more chance to play that "big game" they lost in high school.

TELEVISION

EARLY NOV.—48 HOURS

It's sweeps month, so NBC has brought out this 1982 hit movie. Eddie Murphy is the convict who must help a cop (Nick Nolte) track down a dangerous killer.

NOV. 3-10—NORTH & SOUTH

(ABC) John Jakes' pulpy story about two families on opposite sides of the Civil War was made for a mini-series.

MID-NOV.—DYNASTY II: THE COLBYS

You thought those crazy Carringtons had problems? Wait until you meet their California in-laws, the Colbys, in this spin-off.

MID-NOV.—AN EARLY FROST

This, television's first "AIDS movie," features Ben Gazzara and Gena Rowlands as parents whose son, (Aidan Quinn) is dying from the deadly disease. (NBC)

MID-NOV.

NBC's 80TH ANNIVERSARY CELEBRATION

(NBC) 60 years ago NBC first went on the air as a radio network, and this special will look at the birth and growth of both radio and TV through the past six decades.

MUSIC: TOURING IN NOVEMBER AND DECEMBER

The Four Tops and Temptations (These original sounds from Motown still make good music and a great show), Air Supply (primarily East Coast), Oingo Boingo, Spyro Gyra, The Untouchables (many on-campus stops), R.E.M. (starts Nov. 1), The Truth, Sade (including a Dec. 10 stop at N.Y.'s Radio City Music Hall), Simple Minds, Blasters, Del Fuegos, Rough Cutt, DIO, The Roches.

NOV. 28—COMET HALLEY

There's a visitor coming. This documentary, examines the history of Halley's Comet. (PBS)

EARLY DEC.

JOHN AND YOKO: A LOVE STORY

(NBC) A three-hour movie about the marriage of John Lennon and Yoko Ono, from their meeting in 1966 to Lennon's violent death in 1980.

EARLY DEC.

THE RETURN OF PERRY MASON

(NBC) This seems to be the year of returns, including this fellow, the always-victorious attorney Perry Mason. Raymond Burr returns as Mason.

DEC. 1—BLEAK HOUSE

Having trouble reading Dickens? Then why not try watching Dickens in this dramatization, starring Diana Rigg and Denholm Elliott on "Masterpiece Theater." Alistair Cook is even better than Cliff Notes. (PBS)

DEC. 9, 10—ALICE IN WONDERLAND

Musical adaptation of Lewis Carroll's classic fantasy. Among the stars popping up as citizens of Wonderland are Steve Allen (who also wrote the songs), Scott Baio, Sally Struthers, Patrick Duffy, Ringo Starr and Jonathan Winters. (CBS)

DEC. 31

MTV 5TH ANNUAL NEW-YEAR'S EVE ROCK 'N' ROLL BALL

(MTV) Definitely the spot for the rock cognoscenti—or anyone else—looking for a rockin' good evening.

DEC. 31

ANTARCTICA: EARTH'S LAST FRONTIER

(PBS) Yes, it's DEC. 31, and you know what that means. That's the night NOVA repeats its famous episode about the penguins and seals of Antarctica. Television worth paying for!

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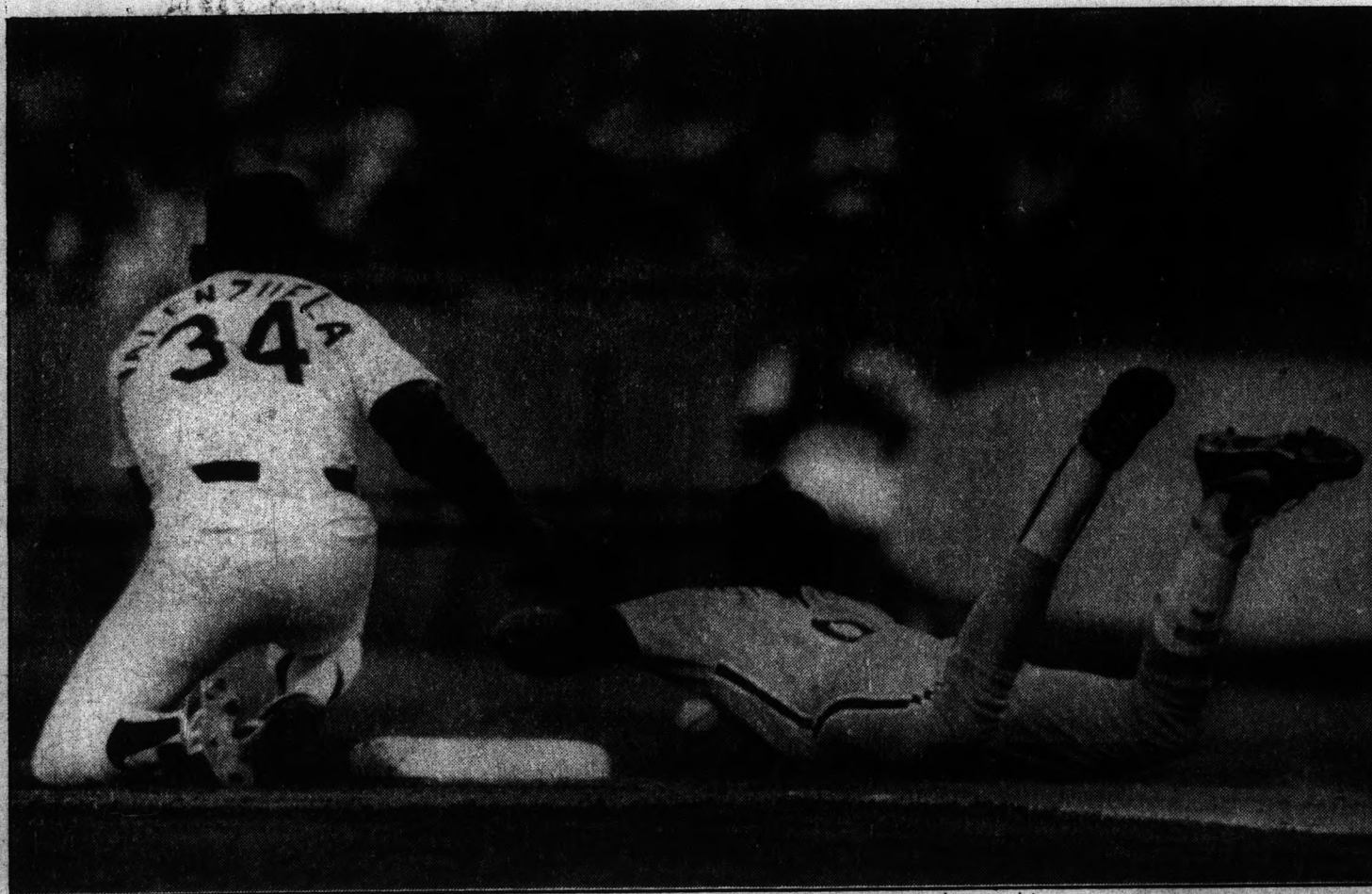


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ROCKY IV

... were knifed and teased, fed on and... once, then arranged for another... Went to four, bringing the Angels
back to the 500 level (21-21) for
This is what's known as kicking a
and Glenn Wilson to end the ge
Please see DODGERS, Pa



JAYNE KAMIN / Los Angeles Times

Phillies' Von Hayes is safe at first as Fernando Valenzuela is unable to handle throw from Greg Brock, who fielded Hayes' bunt.

Angels Beaten by the Yankee Kicking Team, 7-6

Despite Six Errors, New York Tops Mauch and Moore With a Run in Ninth

By MIKE PENNER, Times Staff Writer

NEW YORK—The Angels were treated to some old-fashioned Bronx hospitality Saturday afternoon. In a game as grimy as some of the back alleys that snake their way around Yankee Stadium, the Angels not only were beaten, 7-6, by the New York Yankees but also were taunted and teased, led on and

In front of a crowd of 25,114, the Yankees played this one dirty. Their defense committed six errors, the sixth one being just enough to make the Angels believe they had a chance in the ninth inning. Their manager, Lou Piniella, outmaneuvered the Angels' Gene Mauch once, then arranged for another

once but was accommodating enough to arrange a rematch two innings later.

All the while, the Angels played along, thinking they really might be able to end a three-game losing streak.

It was a cruel joke. The streak went to four, bringing the Angels back to the 500 level (21-21) for

they were 5-5.

And they were shown the way by a couple of pitchers deemed over the hill and out of their plans in 1985—Tommy John and Al Holland. In fact, John is still on their payroll, with the Angels responsible for all but \$60,000 of his 1986 salary.

This is what's known as kicking a

Valenzuela 2-Hitter Cools Off Phils, 6-0

By DAN HAFNER,
Times Staff Writer

The Philadelphia Phillies been making themselves at home at Dodger Stadium. They been treating the Dodgers rather shabbily in their own park.

Fernando Valenzuela, who wears Dodger Stadium belonging to him, pitched his second consecutive two-hitter Saturday night, putting an end to the Philadelphia six-game winning streak. With Franklin Stubbs hitting a two-out, two-run triple to break a scoreless tie in the seventh, Dodgers beat the Phillies, 6-0.

In addition to Stubbs' clutch Mike Scioscia had four hits. Cesar Cedeño drove in two with a pinch single, but this game has been most this season when the best pitches, belonged to Valenzuela.

The brilliant left-hander, pitching with only three days rest, as dominating as he was Tuesday night when he had a perfect game through six innings and settled a two-hitter against the Montreal Expos.

Von Hayes had both hits Valenzuela. The first was a roller to first that he beat out while fielding the ball. His second was a booming double to left-center in the sixth, one of the only balls the Phillies hit hard all night.

Valenzuela struck out 11, six of them looking. He walked three, intentionally. His third win in a row improved his record to 7-2, and he is 5-0 at Dodger Stadium. This is his 10th start and seventh complete game.

To the delight of a sellout crowd of 47,725 that cheered his every move and was on its feet when he struck out Mike Schmidt and Glenn Wilson to end the game.

Please see DODGERS, Page 4

Football May Have a New Arena

Is America ready for an indoor football league? Plans are on the drawing board for a league that would match eight-man teams on 50-yard fields, and a trial game may be played this summer at Pittsburgh's Civic Arena. If all goes well, the founders of Arena Football say, a league will be launched next May.

The field for Arena Football would be 50 yards long and 80 feet wide with eight-yard end zones.

In Arena Football, there would be no punts. Teams would be required to attempt field goals in normal punting situations. Goal posts would be only nine feet wide, and the crossbar would be 15 feet from the ground.

The ball on missed field goals would rebound off a net back onto the field and would be a live ball. Seven of the eight players on a side must play both ways. Teams, partly for economic reasons, would be limited to 18-player rosters.

Michael Andretti, son of Mario, talking about why he became a race-car driver, told David Remnick of the Washington Post. "Sometimes I stand in the pit and I watch the cars go so fast, and I can't believe I'd ever climb into one of them. But that's how I'm built. I guess it's obvious why. It's the family thing."

"See, it's the world you're brought up in. You live in it and eventually you learn to love it. I was raised on speed, it's what I've known all my life. When I was a kid, we had a place in the Pocono Mountains, and every toy we had up there had something to do with speed: motorbikes, snowmobiles, speedboats, three-wheelers. The whole idea of fun was going fast."

Boston's Dennis (Oil Can) Boyd, after limiting the Texas Rangers to three hits in eight innings and winning his third straight start Friday night, said: "The last few games, I feel myself getting into

The Can again. Slowly, things are starting to get right. And when they do, I'm a madman on the mound. When I get like that, I can't be stopped."

Akeem Olajuwon has been ejected from two playoff games, once for pushing referee Jack Madden in Houston's series-clinching double overtime victory over Denver and once for tangling with Mitch Kupchak in the Rockets' series-clinching victory over the Lakers.

Now, with the NBA championship series between Houston and the Boston Celtics beginning Monday, the question is: Will the Celtics try to entice Olajuwon into a fight?

According to Peter May of the Hartford Courant, Houston Coach Bill Fitch said that would be a mistake.

"He's had his last fist fight," Fitch said. "But the last fight [with Kupchak] I probably would have been in there myself."

As for Olajuwon, he vows that he will call time out the next time he is tempted to fight, and seek Fitch's advice.

Fitch isn't expected to say: "Yeah, go back out there and swing away."

Dept. of Incidental Information: The women's sports teams at Worth Academy in Georgia are nicknamed "The Lady Stallions."

Quotebook

Larry Bird, told that CBS didn't want the NBA championship series to begin today because of a possible conflict with the Indy 500 on ABC. "I'm bigger in Indiana than the Indy 500. We should give CBS our playoff shares and tell them to stay out of it."

Snow Chief Has His Work Cut Out

Preakness Winner Goes for Bonus Money in Jersey Derby

by BILL CHRISTINE, Times Staff Writer

HERRY HILL, N.J.—Monday's \$1-million Jersey Derby will be Snow Chief's third tough race in 24 days, comes only nine days after his win in the Preakness. Will Carl Grinstead, the co-owner of Snow Chief, please take the stand?

Before, we were being criticized for not running Snow Chief enough," Grinstead said. "Now we're being criticized for running the horse too much. So what can we do?"

Grinstead, fellow owner Ben Rochelle and trainer Steve Ament are doing what they said they wanted to do—run Snow Chief in spots that might make him the richest horse in racing. They paid a \$50,000 supplementary fee to enable

to stay sharp when he's been at it with no rest."

Snow Chief may not need to be 100% in the Jersey Derby, although the 11-horse field includes Tasso, one of the few horses to beat the California-bred, Mogambo, an erratic colt who was 10th in the Kentucky Derby, and Fobby Forbes, who was seventh in the Kentucky Derby but has run some strong races at Garden State.

Tasso, en route to the 2-year-old colt championship, won the Del Mar Futurity last September while Snow Chief finished third, 2½ lengths back.

"That was our colt's first time around two turns," Grinstead said. "He hadn't even worked around two




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CUSTOM

4: 4. Arroyo, 3:23.10; 5. Servite, 1:16. Arroyo, 3:23.54.
—1. Centennial, 3:17.13; 2. Morning Star, 3:17.33; 3. Loyola, 3:19.35; 4. Del, 3:19.56; 5. Arroyo Grande, 3:19.56; 6. Alameda, 3:20.51.
—1. Morro Bay, 3:24.78; 2. Breth, 3:25.58; 3. Cabrillo, 3:27.14; 4. Y, 3:27.33; 5. Carpinteria, 3:27.95; 6. Cleve, 3:28.54.

JUMP
AA—1. Moore (Millikan), 6-10; 2. A (Ventura), 6-10; 3. Moran (San), 6-9; 4. Martin (Arcadia), 6-8; 5. (Ventura), 6-8. Welch (Westlake).

—1. Dorn (Estancia), 6-9; 2. Costa Mesa, 6-6; 3. Avrit (Quartz), 6-4; 4. Skips (Los Amigos), 6-4; 5. (Mountain View), 6-2; 6. Wheeler (San).
—1. Bonner (Azusa), 6-8; 2. on (Alameda), 6-8; 3. Marchall (Ventura), 6-4; 4. Tison (Loyola), 6-4; 5. (Lompoc), 6-4; 6. Robinson (Ale-6-4).
—1. Demeter (Santa Maria St.), 6-7; 2. Curtis (Elsinore), 6-6; 3. (CSDR), 6-4; 4. Houser (Cabrillo), 6-3; 5. Brown (Valley Christian), 6-2; 6. (Maranatha), 6-2.

VAULT
AA—1. Yee (Rolling Hills), 14-8; 2. ven Jordan (Foothill) and Covar-9; 3. Joom, 14-4; 4. Hooten (Edison), 5. Morris (Burbank Burroughs), 6. Webber (Riverside Poly), 13-6.
A—1. Miller (Estancia), 15-6; 2. la (Servite), 14-4; 3. Rogers (Don 14-0; 4. Fisher (Newport Harbor), tie between Clark (La Jolla) and on (Los Alamitos), 13-6.
—1. Reinhardt (Sherman Oaks Notre 14-0; 2. Patrick (Arroyo Grande), 13-6; 3. Cordoriz (Arroyo Grande), 13-6; 4. Brock (South Hills), 13-0; 5. di (Azusa), 13-0; 6. Gibbs (Azusa), 12-0.

3,200 METERS
AAAA—1. Sutton (Newbury Pri), 10:37.61 (9:59.2 for 3,000 meters); 2. Besore (Pasadena), 10:48.43 (10:21.33); 3. Farrell (Thousand Oaks), 11:02.11 (10:24.4); 4. Ashley Black (Palos Verdes), 10:05.30 (10:27.8); 5. Goodrich (Palos Verdes), 11:05.77 (10:29.6); 6. Rizzo (Hart), 11:11.32 (10:29.6).
AAA—1. T. Williams (Mountain View), 10:39.27 (10:02.8); 2. Rabbitt (Newport Harbor), 10:42.16 (10:04.7); 3. Scobie (Saugus), 11:09.86 (10:28.1); 4. Cervantes (Montebello), 11:23.48 (10:45.5); 5. McIntyre (HH Wood), 11:29.35 (10:49.6); 6. Cashion (Corona del Mar), 11:39.99 (10:54.8).
AA—1. Dabul (Temple City), 10:48.09 (10:10.2); 2. Logsdon (St. Monica), 10:52.01 (10:12.59); 3. Pettit (San Marino), 11:06.47 (10:25.6); 4. Houle (Hesperia), 10:27.22 (10:29.6); 5. Miller (Northridge), 11:28.89 (10:51.0); 6. Calderon (South Hills), 11:30.78 (10:50.6).

JUMP
AA—1. Hooks (Lakewood), 23-23 (24 legal best); 2. Waddell (Ventura), 23-24; 3. Carms (Sims Valley), 24-24; 4. Chambers (Oxnard), 22-11 (24); 5. Hawthorne, 22-5 (24); 6. Tyler (Ventura), 22-5 (24).
A—1. Hudson (Pomona), 23-24; 2. Knox (Antelope Valley), 23-24; 3. Dorn (Estancia), 23-24 (second jump, 21-11); 4. Allen (Saugus), 23-24; 5. Buena Park, 22-24; 6. Whitley (Covina), 22-24.
—1. Beatty (Blair), 23-24; 2. Ayers (San), 23-24 (22-6); 3. McCullough (Wood), 23-24 (22-6); 4. McElroy (Wood), 22-11; 5. Singleton (Serran), 22-11; 6. Moreno (Covina), 22-5 (24).
—1. Canopie (Kern Valley), 22-24; 2. Sides (La Salle), 22-24; 3. Grant (Cabrillo), 21-24; 4. Collier (Frisbie Jr. High), 21-24; 5. Harris (Whittier Christian), 21-24; 6. Evans (Marshall Fundamental), 21-24.

100-METER HURDLES
AAAA—1. McBride (LB Poly), 14.41 (wind 1.21 m.p.s. against); 2. Viltz (Beverly Hills), 14.74; 3. Simpson (Doe Pueblo), 14.75; 4. Giesper (Compton), 14.78; 5. Williams (Riverside Poly), 14.92; 6. Hale (Riverside Poly), 15.10.
AAA—1. Vickers (Pomona), 13.57 (wind 1.57 m.p.s. against) (Class 3-A record, old mark, 14.38, M. Taylor, Genesha, 1984); 2. Simmons (El Monte), 14.21; 3. McCullough (Arlington), 15.30; 4. Patterson (Blue St.), 15.36; 5. Holland (Sawdust), 15.58; 6. Ellis (Diamond Bar), 15.70.
AA—1. Edwards (South Pasadena), 14.41 (wind 1.96 m.p.s. siding); 2. Ice (Cajon), 14.42; 3. Carrasco (Anheim), 14.67; 4. Allison (Centennial), 15.23; 5. Stevens (Lompoc), 15.28; 6. Patton (Arroyo Grande), 15.41.
A—1. Larson (Fillmore), 15.44 (wind 1.82 m.p.s. against); 2. Rogers (Yucca), 15.53; 3. Rowbottom (Bishop), 15.87; 4. Ray (Kern Valley), 16.21; 5. Foye (Sawdust), 16.77; 6. Spratt (Cabrillo), 16.78.

200-METER HURDLES
AAAA—1. Ritchot (Edison), 5:00.97 (4:16.6 for 1,500 meters); 2. D. Joubert (Westlake), 5:00.97 (4:42.6); 3. Lewis (Buena), 5:03.23 (4:45.5); 4. Lewis (Davis Hills), 5:07.70 (4:48.8); 5. Hutchinson (Mission Viejo), 5:13.72 (4:52.5); 6. Feller (Westlake), 5:14.48 (4:55.48).
AAA—1. Smith (Woodbridge), 4:55.37 (4:36.9); 2. Henson (Newport Harbor), 4:58.78 (4:43.1); 3. Rabbitt (Newport Harbor), 4:58.78 (4:43.1); 4. Williams (Mountain View), 5:04.42 (4:48.0); 5. Scobie (Saugus), 5:05.88 (4:44.8); 6. Gunn (Walnut), 5:14.38 (4:53.8).
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A—1. Larson (Fillmore), 15.44 (wind 1.82 m.p.s. against); 2. Rogers (Yucca), 15.53; 3. Rowbottom (Bishop), 15.87; 4. Ray (Kern Valley), 16.21; 5. Foye (Sawdust), 16.77; 6. Spratt (Cabrillo), 16.78.

Henson (Newport Harbor), 2:14.18; 4. Vandenberg (Walnut), 2:16.40; 5. Vallier (Alta Loma), 2:16.99; 6. Harkins (La Quinta), 2:17.28.

AA—1. De La Monica (Calebas), 2:15.03; 2. Mosses (Morningside), 2:15.04; 3. Krieger (San Luis Obispo), 2:17.02; 4. Morgan (Bell-Jeff), 2:17.77; 5. Barcelone (Arroyo Grande), 2:18.21; 6. Young (Arroyo Grande), 2:19.61.
A—1. McKrell (Atascadero), 2:20.89; 2. Kephart (Cabrillo), 2:21.40; 3. Johnson (Valley Christian), 2:22.73; 4. Walker (Yucca), 2:23.05; 5. Clarke (Paso Robles), 2:23.63; 6. Sheene Mills (Regina Caeli), 2:23.65.

1,600 METERS
AAAA—1. Ritchot (Edison), 5:00.97 (4:16.6 for 1,500 meters); 2. D. Joubert (Westlake), 5:00.97 (4:42.6); 3. Lewis (Buena), 5:03.23 (4:45.5); 4. Lewis (Davis Hills), 5:07.70 (4:48.8); 5. Hutchinson (Mission Viejo), 5:13.72 (4:52.5); 6. Feller (Westlake), 5:14.48 (4:55.48).
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A—1. Martino (Santa Maria St. Joseph), 5:13.55 (4:54.5); 2. Keever (Paraclete), 5:19.20 (4:58.9); 3. Snider (Twentynine Palms), 5:22.77 (5:01.4); 4. Doodly (Webb), 5:27.31; 5. Johnson (Valley Christian), 5:28.92; 6. Barnett (Carpinteria), 5:29.70.

3,200 METERS
AAAA—1. Sutton (Newbury Pri), 10:37.61 (9:59.2 for 3,000 meters); 2. Besore (Pasadena), 10:48.43 (10:21.33); 3. Farrell (Thousand Oaks), 11:02.11 (10:24.4); 4. Ashley Black (Palos Verdes), 10:05.30 (10:27.8); 5. Goodrich (Palos Verdes), 11:05.77 (10:29.6); 6. Rizzo (Hart), 11:11.32 (10:29.6).
AAA—1. T. Williams (Mountain View), 10:39.27 (10:02.8); 2. Rabbitt (Newport Harbor), 10:42.16 (10:04.7); 3. Scobie (Saugus), 11:09.86 (10:28.1); 4. Cervantes (Montebello), 11:23.48 (10:45.5); 5. McIntyre (HH Wood), 11:29.35 (10:49.6); 6. Cashion (Corona del Mar), 11:39.99 (10:54.8).
AA—1. Dabul (Temple City), 10:48.09 (10:10.2); 2. Logsdon (St. Monica), 10:52.01 (10:12.59); 3. Pettit (San Marino), 11:06.47 (10:25.6); 4. Houle (Hesperia), 10:27.22 (10:29.6); 5. Miller (Northridge), 11:28.89 (10:51.0); 6. Calderon (South Hills), 11:30.78 (10:50.6).

JUMP
AA—1. Hooks (Lakewood), 23-23 (24 legal best); 2. Waddell (Ventura), 23-24; 3. Carms (Sims Valley), 24-24; 4. Chambers (Oxnard), 22-11 (24); 5. Hawthorne, 22-5 (24); 6. Tyler (Ventura), 22-5 (24).
A—1. Hudson (Pomona), 23-24; 2. Knox (Antelope Valley), 23-24; 3. Dorn (Estancia), 23-24 (second jump, 21-11); 4. Allen (Saugus), 23-24; 5. Buena Park, 22-24; 6. Whitley (Covina), 22-24.
—1. Beatty (Blair), 23-24; 2. Ayers (San), 23-24 (22-6); 3. McCullough (Wood), 23-24 (22-6); 4. McElroy (Wood), 22-11; 5. Singleton (Serran), 22-11; 6. Moreno (Covina), 22-5 (24).
—1. Canopie (Kern Valley), 22-24; 2. Sides (La Salle), 22-24; 3. Grant (Cabrillo), 21-24; 4. Collier (Frisbie Jr. High), 21-24; 5. Harris (Whittier Christian), 21-24; 6. Evans (Marshall Fundamental), 21-24.

100-METER HURDLES
AAAA—1. McBride (LB Poly), 14.41 (wind 1.21 m.p.s. against); 2. Viltz (Beverly Hills), 14.74; 3. Simpson (Doe Pueblo), 14.75; 4. Giesper (Compton), 14.78; 5. Williams (Riverside Poly), 14.92; 6. Hale (Riverside Poly), 15.10.
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200-METER HURDLES
AAAA—1. Ritchot (Edison), 5:00.97 (4:16.6 for 1,500 meters); 2. D. Joubert (Westlake), 5:00.97 (4:42.6); 3. Lewis (Buena), 5:03.23 (4:45.5); 4. Lewis (Davis Hills), 5:07.70 (4:48.8); 5. Hutchinson (Mission Viejo), 5:13.72 (4:52.5); 6. Feller (Westlake), 5:14.48 (4:55.48).
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AAAA—1. Ritchot (Edison), 5:00.97 (4:16.6 for 1,500 meters); 2. D. Joubert (Westlake), 5:00.97 (4:42.6); 3. Lewis (Buena), 5:03.23 (4:45.5); 4. Lewis (Davis Hills), 5:07.70 (4:48.8); 5. Hutchinson (Mission Viejo), 5:13.72 (4:52.5); 6. Feller (Westlake), 5:14.48 (4:55.48).
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wood, 37-5/8; 5. Spears (Cajon), 36-9/4; 6. Posta (Louisville), 35-3/8.
A—1. Rogers (Yucca), 36-5; 2. Bringer (Santa Ynez), 35-5/8; 3. Cash (Valley Christian), 35-5/8; 4. Pierma (Valley Christian), 33-9/4; 5. Salado (Yucca), 33-8; 6. Evans (LA Baptist), 33-7/8.

SHOTPUT
AAAA—1. Lovati (El Modena), 44-1/2; 2. Hill (Rubidoux), 39-5/8; 3. Jones (LB Poly), 38-6; 4. Nagata (Arcadia), 38-1/8; 5. L. Joubert (Westlake), 37-7/8; 6. Bell (Foothill), 37-1.
AAA—1. Brandi (Rowland), 45-4/8; 2. li (Nogales), 42-5/8; 3. Brown (Bonita), 39-1; 4. Watts (Ridgecrest Burroughs), 36-8; 5. Phillips (Wanliu), 36-0; 6. Goodman (Estancia), 34-2/4.
AA—1. Villaran (Arroyo Grande), 40-10; 2. Whelchel (Agoura), 40-2; 3. Laszo (Apple Valley), 39-3/4; 4. Wilks (Leuzinger), 38-0/4; 5. Sims (Brawley), 37-3/4; 6. Jennings (Northview), 36-3/4.
A—1. Neuman (Cajon), 36-9/4; 2. King (Carpinteria), 35-1 (second best put, 34-3/4); 3. Carlson (Twentynine Palms), 35-1 (second best put, 34-1/4); 4. Davis (Trona), 34-11/8; 5. Fraley (Oak Park), 34-9/4; 6. McConnell (Paso Robles), 34-5/4.

FINAL TEAM SCORES
AAAA—1. Hawthorne, 66; 2. LB Poly, 40; 3. Thousand Oaks, 35; 4. Rio Mesa, 30; 5. Compton, 28.
AAA—1. Pomona, 40; 2. Woodbridge, 30; 3. Newport Harbor, 28; 4. Diamond Bar, 28; 5. Quartz Hill, 28.
AA—1. Morningside, 53; 2. Cajon, 52; 3. South Pasadena, 34; 4. Indio, 26; 5. Arroyo, 26; 6. Arroyo Grande, 21.
A—1. Carrillo, 43; 2. Yucca, 42; remainder of meet will have to be rescored due to disqualification of a Santa Ynez athlete entering five events.

Friday's Late Results
CITY SEMIFINALS
At Birmingham High
BOYS
3,200 (one race)—1. Sand (University), 9:26.57; 2. Hernandez (Garfield), 9:26.02; 3. Freidank (Hamilton), 9:26.82; 4. Karn (Birmingham), 9:33.83; 5. Gebre (Baldwin), 9:36.32; 6. Quintana (Sylvan), 9:36.95; 7. Gomez (Belmont), 9:48.79; 8. Barrera (Bell), 9:50.59.
1,600 RELAY (Heat 1)—1. Taft, 3:17.03 (Watts, 46.4); 2. Fremont, 3:18.06; 3. University, 3:19.94; 4. Washington, 3:20.09 (Heat 2)—1. Crenshaw, 3:18.61; 2. Poly, 3:18.61; 3. Locke, 3:18.95 (Thompson, 46.9; dropped baton on second exchange); 4. Dorsey, 3:19.32.
TRIPLE JUMP—Gilmore (Poly), 45-11; 11:06.47 (10:25.6); 4. Houle (Hesperia), 10:27.22 (10:29.6); 5. Miller (Northridge), 11:28.89 (10:51.0); 6. Calderon (South Hills), 11:30.78 (10:50.6).
A—1. Martino (Santa Maria St. Joseph), 11:16.75 (10:36.5); 2. Keever (Paraclete), 11:28.22 (10:46.8); 3. Snider (Twentynine Palms), 11:34.76 (10:53.1); 4. 11:44.44; 5. Estes (Santa Maria St. Joseph), 12:01.33; 6. Craig (LA Baptist), 12:06.03.

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AAA—1. Smith (Woodbridge), 4:55.37 (4:36.9); 2



FESS UP TOOTS...YOU
TOOK THE BOYS
NOODLE AND SOLD
IT TO RIBLEY'S
BELIEVE IT OR
DONT.

GOLLY... I DON'T THINK I
DID IT... I WAS AT NATIONAL
CHOPPING PRICES.

OPEN SUNDAYS 9AM-6PM

FILON SOLAR GRO CLEAR ROOFING PANELS

Great for greenhouses, because their
translucent hexpin surface filters out sun.

26" x 8' 28" x 10' 28" x 12'
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PENCO KWIK GRIP PREMIUM CONSTRUCTION ADHESIVE

Free after Rebate, ya can't beat that.
Has lots of bonding strength and
won't attack foam. **Sale Price 1.00**



PARKER HOT MELT GLUE GUN WITH TRIGGER FEED

Its solid state circuitry
translates to a faster,
stronger bond. James.

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Sale Price 6.77

6⁷⁷

TUCK 3/4" X 40 YDS. MASKING TAPE



24c

Who was that masked
Chicken? (Keemosabi
translates to "Chicken")

OPEN MONDAY
MEMORIAL DAY
8 TO 6

RUBBERMAID ROUGHNECK 32 GALLON

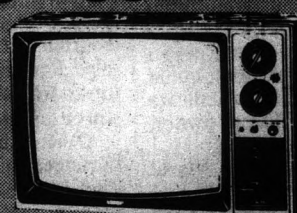
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they say, a rebate
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two in the
glovebox of a '57
Studebaker Hawk.)

Sale Price 7.99

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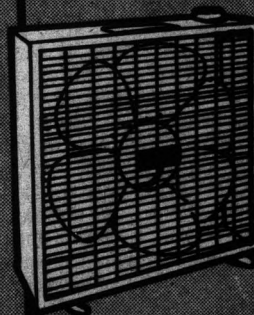
KTV 19" COLOR TV



Speaking of deals, how about this
set with quick start picture,
automatic gain
control and
easy-access
chassis.

188⁸⁸

#KCT-1900



LAKEWOOD 20" THREE SPEED BOX FAN

Imported from Lakewood?
Dunno. But I do know it's
a deal. Compare it to the
big warehouse joints.

16⁶⁶

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30" SOLID PINE BAR STOOL



Continued from Page 1

a terrifying accident in September of 1984 that sidelined him for nearly 18 months with injuries to his feet. He has consistently been the quickest driver here this year as well as the smoothest.

Sullivan, the defending champion, could become the first back-to-back winner since Al Unser in 1971 in the Vel's Parnelli Jones Ford. Sullivan won the final race in 1985 at Miami, and this year only his teammate Mears upstaged him. He will start in the middle of the front row.

Unser, a three-time 500 winner, the national champion after losing out in 1985 as a backup driver for the injured Mears.

"I've heard some of the other drivers say that Danny or I might be away from the field," Mears says, "but I can't see it happening. There are too many fast cars out there. I would say there are 10 cars with a chance to win."

"The thing I know for sure, and that is that it will be quick. I expect a lot of laps during the race between 200 and 209."

"What happens if the race comes down to Mears and Sullivan, or Unser, in an all-Penske race?"

"When the flag drops, it's every driver for himself," Mears said as he listened, nodding his head in agreement. "We race as hard, or against each other as we do against anyone else. And we all know that Roger would like nothing better than to see us coming to the line together after 500 laps."

It happened once. Penske cars, driven by Bobby Unser, Mears and Al Unser Jr., finished 1-2-3 in the 1979 California 500 at Ontario.

THE CHARGERS

The most exciting moments during the race may come early as the former winners come charging through the field.

Andretti, the 1969 winner who suffered one frustration after another here in the 16 races since, is coming from the 10th row. Originally had a spot on row 2, behind son Michael, but when he destroyed his Newman-Haas in a practice accident, he had

rear.

A.J. Foyt, the 500's only four-time champion, will be coming from the seventh row in one of the fastest cars here. Foyt qualified fifth fastest at 213.212 m.p.h., but because he didn't do it on the first qualifying day, he has to start behind slower first-day qualifiers.

Tom Sneva, who won in 1983 and came from 33rd to finish second in 1980, will be moving from the third row. No one can pass in traffic like Sneva, so it will be interesting to see how long it takes him to get to the front.

THE KIDS

Father-and-son combinations have become almost commonplace in auto racing, but even their families have been surprised at the manner in which Michael Andretti, 23, and his longtime friend, Al Unser Jr., 24, have moved to the forefront of Indy car racing.

Young Andretti won the Long Beach Grand Prix last month for his first Indy car win, and young Unser lost the national championship by a single point to his father last year.

Michael out-qualified his father and will start on the front row with the Penske twins. Little Al is back in the third row, just behind his dad.

Other under-30 drivers, all winners in Indy cars, include Scott Brayton, 27, and Mexico's Josele Garza, 24; Colombia's Roberto Guerrero, 27; and two Brazilians, Raul Boesel, 28, and rookie Roberto Moreno, 27.

THE SOLIDS

The Penske trio notwithstanding, it would surprise no one in racing circles if today's race was won by Bobby Rahal, Emerson Fittipaldi, Geoff Brabham, Kevin Cogan or Pancho Carter.

Rahal won three races and seven pole positions last year and would like nothing better than to dedicate his first Indy win to his car owner, Jim Trueman, who has cancer.

Fittipaldi, the two-time world champion from Brazil, is still getting the hang of turning only to the left, but already has a victory in the 1985 Michigan 500.

Carter, last year's pole-sitter, is in a more reliable car this year, and his 500-mile win at Michigan in 1981 proves he can go the distance.

earlier this year at Phoenix to justify the early promise he had shown a few years back when he sat on the front row.

Brabham is arguably the best Indy car driver around without a win. He has been second four times, including the 1981 Pocono 500, and has been fifth and fourth in five starts here.

THE FOREIGNERS

Including Mario Andretti, who was born in Italy before becoming a naturalized American citizen, there are 10 foreign-born drivers in today's race. The influx of foreign drivers has been caused by the recent addition of road circuits to the CART/PPG World Series of Indy Car schedule.

THE HOPEFULS

Not in a favorite's role and not even solid contenders, but capable of moving up as attrition hits the faster cars, are three-time winner Johnny Rutherford, Danny Ongais and Ed Pimm.

NO CHANCES

Either their cars are not up to the strenuous standards needed to win a 500-mile race or they are lacking in experience, but a driver with no chance at winning may take home a big paycheck by keeping his car running.

Among them is George Snider, who is in his 21st Indy 500 and has never won. He has little hope today, but it is better than it was one year at Ontario, when his pit did not even have a refueling rig. When Snider pitted for the first time, that was it.

Some, like Gary and Tony Bettenhausen and Johnny Parsons, are second-generation veterans with sentimental backing but not much else. Parsons is a finisher, making it up to fifth last year, though nearly three laps behind the winner.

Others, like Rich Vogler, Phil Krueger and Randy Lanier, have had little driving experience on a superspeedway like IMS.

Dick Simon, who got into the race as a replacement for Dennis Firestone, fits here. The Capistrano Beach businessman has started 162 Indy car races and has never finished better than third.

FIRST ROW

No.	Driver (Hometown), Car-Engine	Speed
4	Rick Mears (Bakersfield), March-Cosworth	216.828
1	Danny Sullivan (Louisville), March-Cosworth	215.382
18	Michael Andretti (Nazareth, Pa.), March-Cosworth	214.522

SECOND ROW

3	Bobby Rahal (Dublin, Ohio), March-Cosworth	213.550
11	Al Unser (Albuquerque, N.M.), Penske-Chevy	212.295
7	Kevin Cogan (Redondo Beach), March-Cosworth	211.922

THIRD ROW

33	Tom Sneva (Paradise Valley, Ariz.), March-Cosworth	211.878
5	Roberto Guerrero (Colombia), March-Cosworth	211.576
30	Al Unser Jr. (Albuquerque, N.M.), Lola-Cosworth	211.533

FOURTH ROW

66	Ed Pimm (Dublin, Ohio), March-Cosworth	210.874
20	Emerson Fittipaldi (Brazil), March-Cosworth	210.237
21	Johnny Rutherford (Fort Worth), March-Cosworth	210.220

FIFTH ROW

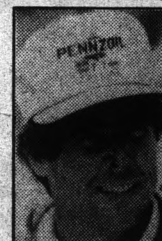
12	*Randy Lanier (Davie, Fla.), March-Cosworth	209.964
15	Pancho Carter (Brownsville, Ind.), Lola-Cosworth	209.635
81	*Jacques Villeneuve (Canada), March-Cosworth	209.397

SIXTH ROW

26	Danny Ongais (Santa Ana), March-Buick	209.158
55	Josele Garza (Mexico), March-Cosworth	208.939
16	Tony Bettenhausen (Indianapolis), March-Cosworth	208.933

SEVENTH ROW

61	Arie Luyendyk (Netherlands), Lola-Cosworth	207.811
8	Geoff Brabham (Noblesville, Ind.), Lola-Cosworth	207.082
14	A.J. Foyt (Houston), March-Cosworth	213.212



RICK MEARS

EIGHTH ROW

22	Raul Boesel (Brazil), Lola
71	Scott Brayton (Coldwater, Mich.), March-Cosworth
42	*Phil Krueger (Indianapolis), March-Cosworth

NINTH ROW

59	Chip Ganassi (Pittsburgh, Pa.), March-Cosworth
31	Jim Crawford (Scotland), March-Cosworth
6	Rich Vogler (Indianapolis), March-Cosworth

TENTH ROW

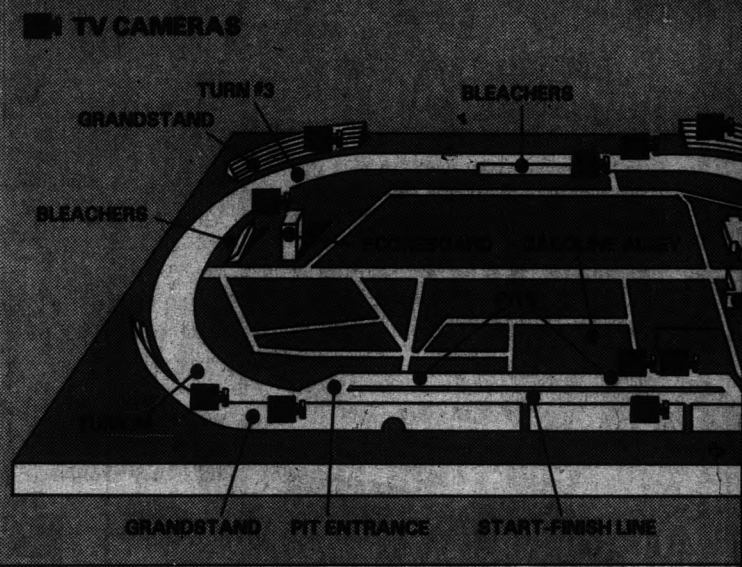
95	Johnny Parsons (Indiana), March-Cosworth
24	Gary Bettenhausen (Mooresville, N.C.), March-Cosworth
2	*Mario Andretti (Nazareth, Pa.), March-Cosworth

ELEVENTH ROW

84	*George Snider (Bakersfield, Calif.), March-Cosworth
9	*Roberto Moreno (Brazil), March-Cosworth
23	Dick Simon (San Juan, P.R.), March-Cosworth

*—Rookie driver.
x—To compete in backup car.
y—Added to field as alternate.

TV VIEWERS' GUIDE TO THE INDY 500



car needs

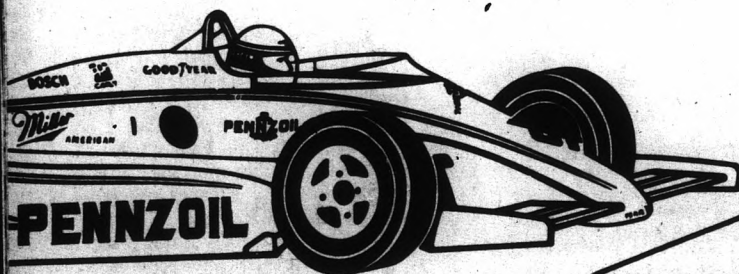
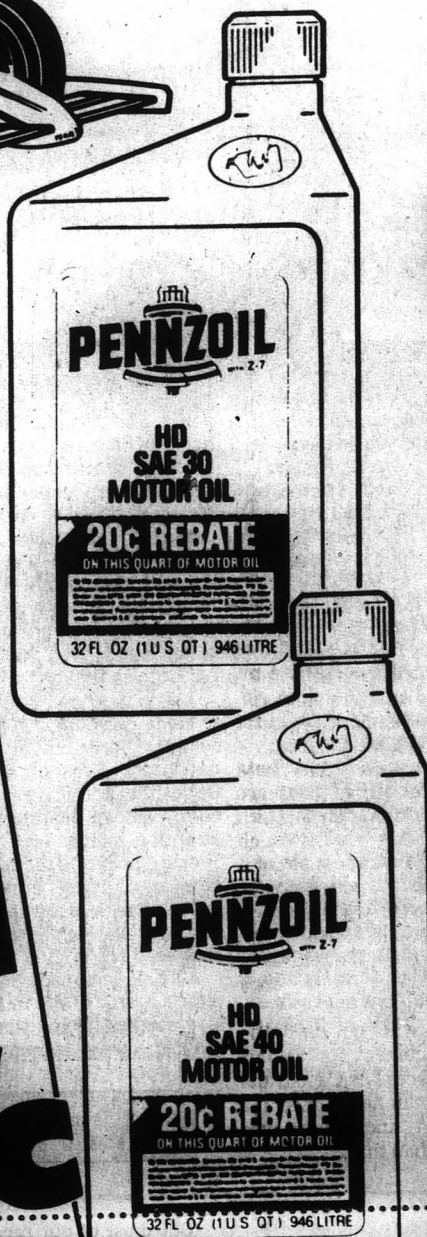
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- 30
- 40
- 50

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With
Mail-In

BARHAM'S

engine. With Gurney's help, he max

"But most of our races are not too

never won one. I never won one.

ued from Page 1

934, 1938 and 1982), Brazil (1962, 1970), West Germany (1974), Uruguay (1930, 1950), England (1966) and Argentina (1978).

at they all will be battling for inch, 18-karat gold statuette ing just over 10 pounds and lizing world soccer suprem-

the World Cup is far more simply a tournament. For s of soccer fans around the it is the ultimate sports cle, one that arouses passions unprecedented scale.

et an idea of just what the Cup is all about, the scrutiny ves and the kind of emotions , take a look at what has ed in just the last two

Colombia, where the Ar- e team was doing high-alti- training, a 28-year-old fan himself to death because he nable to attend a warmup eatureing Argentine star Die- adona.

hen Argentina reached City a few days later, ing the first foreign contin- o arrive, a near riot resulted airport because authorities led to anticipate the massive and fan turnout that greeted n. Security forces used rifle o hold fans back.

ie Italian team, fearing simi- nes, sidestepped an airport onference and subsequently ambasted in the Mexican "They fled like criminals,"

one newspaper. "Italy, ion of the world but without rs," wrote another. The next Enzo Bearzot, Italy's coach, to a shouting match with ers as a result of the articles.

he Soviet Union fired Coach i Malofeyev on the eve of the departure for Mexico. The given was unhappiness over ad's lackluster performance mpup games. All Malofeyev ne was qualify the team for als.

ith Brazil beset by internal l and plagued by injuries, at age 45, volunteered to o his country's rescue. Al- he has not played competi- since 1977, Pele said he as he is capable of contribut- least 45 minutes a game. His as declined by Coach Tele- a, and Pele will have to t himself by doing Brazilian



PATRICIA MITCHELL / Los Angeles Times

—Since most of the World Cup matches are scheduled to start at noon, a Roman Catholic priest in Mexico City said he and his congregation had decided to change the time of Sunday Mass from noon to 8 a.m. for those holding tickets to games and to 10 a.m. for those watching on television. Had he not done so, he said, "the people would not concentrate on the church."

—When tournament organizers said the Moroccan team would have heavy security, they meant it. Two army tanks escorted the team to its training site near the northern city of Monterrey. That prompted a local newspaper to caption its photograph: "This is not Libya, but our city."

—Joao Havelange, the Brazilian president of FIFA, world soccer's ruling body, issued one of the more extreme, if not self-serving, pre-World Cup statements when, in response to a question on his own personal safety, he said: "If I were a victim of some terrorist action during the championship, filling my duty at the head of FIFA, I would die with pleasure." Havelange is running for re-election as FIFA president.

Bearing in mind that the tournament does not begin for another six days and will last for 30, it takes

The first and most troublesome is the ruinous state of the economy in Mexico economy, where runaway inflation has caused the value of the peso to plummet. The current exchange rate is 541 pesos to the dollar, but that figure fluctuates daily.

What this has meant in relation to the World Cup is that tickets have been priced far beyond the reach of most Mexican fans. Further complicating matters is that until recently, tournament organizers insisted on selling tickets for a series of games rather than for individual matches, thus making them even more difficult for fans to afford.

For example, the cheapest set of tickets to attend the six games scheduled for Irapuato and Leon, roughly 200 miles north of Mexico City, is \$109. The minimum wage in Mexico, however, is \$3.15 a day, meaning that it is all but impossible for many to even dream of attending.

In the industrial city of Monterrey, poor ticket sales have caused tournament organizers to agree to provide city employees with tickets and have the cost taken from their paychecks over a period of weeks or even months.

Naturally, prestige matches such

police and Mexican army personnel, has been deployed throughout the nine World Cup cities. French experts were called in to advise Mexican officials on methods of thwarting terrorists who might want to use the World Cup as a stage. Although no official figures have been released, press estimates that the amount spent on security alone has topped \$6 million have not been challenged.

There has been a fear expressed in some quarters that this massive security force could be used to quell any signs of social unrest. Opposition political parties in Mexico have been making much of the attention being lavished on the World Cup while thousands remain homeless, living either in cardboard shacks or on the street as a result of the earthquakes and the shattered economy.

At the demonstrations that are almost a way of life in Mexico City, slogans denouncing the World Cup have become commonplace, the protesters realizing that this brings quick media attention.

Still, all is not negative. Most Mexican soccer fans wish the World Cup well, even if their only chance of seeing a match is on television.

round, along with the four third-place teams with the best records. Goal differential will be the main tiebreaking criterion.

Once the 24 teams have been reduced to 16, the competition enters its knockout phase, with a single loss eliminating a team from the tournament. The quarterfinals will be played in Mexico City, Guadalajara, Puebla and Monterrey, with the semifinals in Mexico City and Guadalajara and the final at Azteca Stadium in the nation's capital.

Just which two teams will reach the June 29 championship game has been the subject of debate since the last final, when Italy defeated West Germany, 3-1, in Madrid on July 11, 1982. This year's tournament is more wide open than any in recent memory, with as many as one-third of the teams viewed as perfectly capable of winning it all.

The oddsmakers have made Brazil their favorite, but not overwhelmingly so. Argentina, Uruguay, Italy, England and Mexico are highly rated, as are France, West Germany and Denmark.

Many observers feel that it will be difficult for a European team to win, given the climatic and geographic conditions. The heat and the altitude, they believe, will be too great a handicap to overcome.

Geoff Hurst, who in 1966 made World Cup history by becoming the only player ever to score a hat trick in the final, in which England beat West Germany, 4-2, is one of many former players who caution against taking conditions in Mexico lightly.

"I found it physically hard to play in Mexico City [during a pre-World Cup tour in 1969] because we hadn't had the time to acclimatize properly to the heat and altitude," he recently told British sportswriter Michael Hart.

Added teammate Martin Peters in the same article: "The thing you couldn't beat was the heat. In the [1970] World Cup we kicked off against Brazil in the middle of the day and it was about 98 degrees. You can adjust to the altitude if you're out there long enough, but the heat gets to you."

This time around, most of the 52 games are again beginning at noon Mexican time—a concession to European television—so the European teams can be expected to wilt

ELECTRIC
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...a, and Pele will have to
himself by doing Brazilian
...corried about the contin-
ce of more than a dozen
German television crews, at
his team's practice sessions
uca, Uruguayan Coach Omar
demanded a more private
g facility away from the
a's prying eye. Boras did not
out and directly accuse the
Germans of spying, but West
any and Uruguay do play in
me group in the first round.
Instead of worrying about the
ayans, the West Germans
red more bothered by the
y of Mexico's drinking water.
eam brought in an expert on
obes and installed a second
r-purifying unit at its hotel in
lia. Earlier, the Brazilian
s cook had been sidelined by
problem.

If you can't drink the water, at
there's the beer. Well, maybe
The head of the Mexican
ical Society called for a ban on
sale of alcoholic beverages in
12 World Cup stadiums, saying
uncontrolled sale of beer could
to violent behavior of an
calculable" dimension. "The re-
on that alcohol combined with
tension of a soccer game pro-
es in the body has managed to
ee hundreds of deaths in the
lums of the world," Jorge Bar-
a Vazquez said, apparently
ring free use of his figures for
sake of effect.

Layne Takes Gomez's Title With KO in 9th

AN JUAN, Puerto Rico (AP)—
edo Layne of Panama knocked
Wilfredo Gomez of Puerto Rico
the ninth round Saturday night
strip Gomez of his World Boxing
sn. junior lightweight title.
Layne, 25, flattened Gomez with
right hand with two seconds
remaining in the eighth round, and
omez had to be helped into his
rner by his handlers.
As the ninth round opened,
ayne, 125, caught Gomez on the

ropes and battered him with a
barrage of right hands. Gomez
(42-3-1) fell to the canvas again,
prompting referee Stanley Christo-
doulou to stop the fight at 32
seconds of the round.

Gomez lay on the canvas until he
could be helped back to his corner.

All three judges had Gomez
ahead on points when the fight
ended.

Layne is 15-4.

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Bearing in mind that the tourna-
ment does not begin for another six
days and will last for 20, it takes
this is just a...
lies ahead. If the previous 12 World
Cups are anything to go by, Mexico
'86 will provide more than enough
intrigue, excitement and contro-
versy to satisfy even the most avid
soccer fan.

Whether it will provide soccer of
a quality that will lift the sport out
of its current doldrums is another
matter. The hope, however, is that
the matches will live up to the
hype.

Mexico was not the original
choice to play host to the 1986
tournament, that honor having
been given to Colombia. But when
economic difficulties forced the
South American nation to reluc-
tantly bow out, Mexico was award-
ed the event.

At the time, it seemed like a good
idea. Mexico had been the site of
the 1970 World Cup and, despite
fears that the heat and the effects
of playing at high altitude would
ruin the tournament, it proved to
be one of the most successful in
terms of the quality of soccer
played.

Sixteen years later, heat and
altitude factors still trouble com-
peting teams, especially those from
Europe, but there are other, more
serious problems that could prove
too difficult to overcome.

...Naturally, prestige matches such
...ing to the most recent figures, only
about two-thirds of all tickets have
been sold, a far cry from Spain in
1982, when ticket sales surpassed
82%.

Another factor that has held
down sales, especially abroad, is
safety. Last September's devastat-
ing earthquakes in Mexico City,
where between 8,000 and 10,000
people died and thousands of others
were left homeless, did little to help
matters.

Fear of further earthquakes,
coupled with a fear of traveling
because of the specter of terrorist
incidents, has caused many
would-be World Cup visitors to
rethink their plans. Estimates on
the number of foreign tourists the
World Cup will lure have ranged
from 20,000 to 60,000, but lately,
the second figure is not being heard
much.

The Mexican government, real-
izing that a successful World Cup
could help revive the country's
slumping tourist industry, is trying
to assure that the tournament will
pass without an untoward incident.
To say that security is tight would
be an understatement. Already, a
security force of 50,000, including

...chance of seeing a match is on
television...
...returned...
...starting in the second round, re-
placing the league system used in
Spain four years ago.
On Dec. 15 at an elaborately
staged drawing held in Mexico City,
the 24 nations were divided into six
groups of four teams each, and each
group was assigned a site or sites at
which to play its first-round
games.

The composition of the groups
and the sites are as follows:

Group A (Mexico City and Pue-
bla): Italy, Argentina, Bulgaria,
South Korea.

Group B (Mexico City and Tolu-
ca): Mexico, Paraguay, Belgium,
Iraq.

Group C (Leon and Irapuato):
France, Soviet Union, Hungary,
Canada.

Group D (Guadalajara): Brazil,
Spain, Northern Ireland, Algeria.

Group E (Queretaro and Neza-
hualcoyotl): West Germany, Uru-
guay, Denmark, Scotland.

Group F (Monterrey): England,
Poland, Portugal, Morocco.

Each team will play the others in
its group, with a victory being
worth two points and a tie one
point. The top two teams in each

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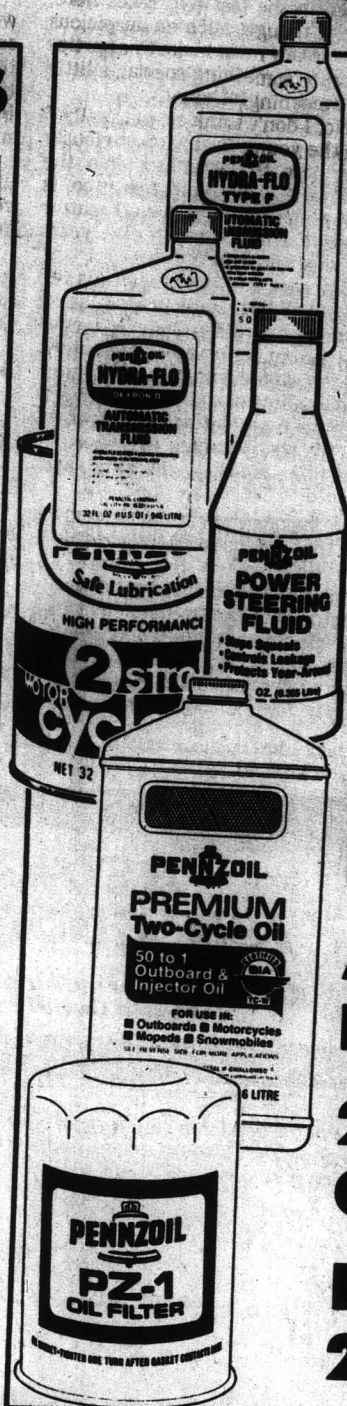
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Rebate
continued from Page 3

the leaders, never was a...
at. Good old American
w-how had dealt with that
le European intrusion. So
h for light-weight, rear-engine
f, boys. Up with the roadster
down with the funny cars.
at least one American was im-
ssed, though. Dan Gurney of
ta Ana, then a Formula One
ver, was intrigued by the
ught of such a car in oval track
ing and the next year paid the
fare from England to Indy for
in Chapman, whose Lotus oper-
on was riding high in Formula
e. There were no rear-engine
rs in that 1962 race, but never
ain would that be true of another
o.
Chapman saw the same possibili-
s that Brabham had seen but also
alized the need for a bit more

entered in the 1963 race, one for
Scotsman, Jim Clark. Chapman's
lead driver, and one for Gurney.
They were immediately competi-
tive. Clark qualified fifth and Gur-
ney 12th, they ran 1-2 at one point
in the race, then finished second
and seventh, dealing a crushing
blow to the Offy-powered roadster.

Later that year, Clark and the
Lotus-Ford won a 200-miler on the
mile track at Milwaukee, and the
revolution was in full swing.

Foyt gave the roadster its final
moment of glory in the 1964 500,
then Clark won in a Lotus in '65,
Englishman Graham Hill won in a
Lola in '66, and the roadster passed
quietly into the dinosaurs' grave-
yard, to be followed a decade later
by the four-cylinder Offenhauser
engine.

All of that was caused by Jack
Brabham and his little Cooper-Cli-

starting grid for today's 500. That's
really nothing new, since he has
driven in the last five races here.
Surely, though, such an auspicious
anniversary must make this particu-
lar race something special, a little
more meaningful, right?

"No, I don't think so, not really,"
said the young Brabham, obviously
more into the practical than the
traditional. "I think the race is
always important, it doesn't matter
what year it is. Twenty-five years
is a long time ago."

But wait a minute. Isn't this the
guy who has made a crusade of
winning the 500? Didn't he even
move from sunny San Clemente to
nearby Noblesville just to be more
into the Indy scene?

"The race had something to do
with it, plus you have to be here for
a whole month," Brabham said.

to, but it's... between.
"I'd be racing in Cleveland this
week, testing in Michigan that
same week and racing at Pocono
the next. It's just that it was very
tiring. I felt that maybe I could at
least go home here and recharge
my batteries."

So much for sentimentality. But
then, what would you expect from a
fellow whose father started a revolu-
tion?

Actually, Brabham, at 32, would
very much like to win here today,
anniversary or no. In fact, he would
very much like to win a race
anywhere. A successful driver at
all other levels he has tried—in
Australia, Europe and the United
States—Brabham still is winless in
Indy cars. It helps not a bit that he
is known as the best driver who's

It's just a matter of time...
the ice. Once we've done that, I...
think it's going to be a lot easier.
But if it was easy, everyone would
do it."

Silly little things might have
kept Brabham out of the winner's
circle last year, but he has been
battling something worse here this
month, an ill-handling car. He
aborted one attempt to qualify,
then came back later and settled
for the slowest qualifying speed in
the field.

"The handling's been a prob-
lem," he said. "In qualifying, the
car was reasonable the first lap—I
was just under 209—and then it just
went away. The last lap I could
only do 204, and that's what
brought my average down to
where I had to sweat it out the last

COACH

Continued from Page 6

and wrestling, he cut the sports.
Still, Dellinger said he felt too
much of the burden for the athletic
department's financial difficulties
have been placed on track and
field.

After all, in Dellinger's 14 years
as Oregon's coach, the Ducks have
finished in the top 10 in the NCAA
championship nine times, including
first place in 1984. The conference
championship Saturday was their
second. They have finished second
in the conference four times.

Shouldn't that kind of success be
rewarded, Dellinger wanted to
know.

Actually, the Ducks might have
been the victims of their success.

Because Oregon has been so
competitive in the sport, Dellinger
said that Bryne told him that track
and field would have an easier time
attracting donations than, say,
women's softball.

"I guess we'll find out," Dellinger
said.

Even though people in Eugene
like to say that they live in "Track
Town, U.S.A.," they have not been
particularly supportive of the uni-
versity's programs.

According to Dellinger, the most
season tickets Oregon has ever sold
was 2,300. That was during a year
in which the Olympic trials were in
Eugene. Season ticket-holders re-

meets that they won't pay to see
Oregon dual meets.

Since 1976, Eugene has hosted
the Olympic trials twice and the
NCAA championships once. The
Mobil/TAC national champion-
ships will be held there this year.
The Prefontaine meet is a regular
on the international track and field
calendar.

The university's budget for
men's and women's track and field
this year was \$470,000. The income
they generated was \$37,000. The
women will have a budget next
year for \$194,000, down by \$24,000.

"With a total budget of \$7 million
for athletics, the athletic director
decided that we can't continue to
operate track and field at a \$430,000
a year loss," said Oregon's sports
information director, Steve Hel-
lyer.

Hellyer suggested that the track
and field budgets might have been
cut even more if not for the
tradition that Oregon has in the
sports.

This is not a problem that is
particular to Oregon. Washington
State Coach John Chaplin, whose
teams had won three straight Pa-
cific 10 championships entering
this weekend's meet, said recently
that his budget for next year has
been cut significantly.

He said the Cougars may have to
begin concentrating on competing
regionally as opposed to nationally.
They were second in the NCAA
meet the last two years.

"In places where there's not a lot
of money left over from football



STEVE DYKES / For The Times

Washington State's Gabriel
Tiacoh celebrates first-place
finish in the 400-meter dash.

Tennessee are going to dominate
track and field because their ath-
letic departments have money to
spend on the non-revenue produc-
ing sports."

But Dellinger said he is commit-
ted to Oregon, whether or not his
track team continues to be no-rev-
enue producing.

"I love Oregon," he said. "I don't

MEET

Continued from Page 6

and retired him for the day.

"Oregon did a great job," Larsen
said. "I had talked to everybody in
the morning and said it was now
between us and Oregon. I thought
our athletes competed extremely
well, but we left the door open
when Thomas was injured in the
first competition, and that forced it
to the mile relay."

"I thought we could score in the
140s if everything went well. Ore-
gon just maximized everything
they could do."

Washington State Coach John
Chaplin had conceded the meet to
UCLA Friday, telling writers to
congratulate Larsen. Noting this,
the UCLA coach said: "In the
annals of track and field and most
sports, things don't always work
that way."

Oregon Coach Bill Dellinger said
he thought his team had a chance
of winning with some top perform-
ances and breaks, adding that
UCLA got an unfavorable break
when Thomas was injured.

Excluding injuries, neither team
falttered. But Oregon got the big
points in the triple jump and discus
near the end of the meet, and
UCLA couldn't counter.

A crowd of 4,493 on a warm day
watched some outstanding per-
formances, including meet records
in the 400, the 400 intermediate
hurdles and the high jump. A

the silver medalist in the 1984
Olympics, and Danny Everett,
UCLA's ever improving freshman.

Everett lost contact with Tiacoh
on the backstretch, and the runner
from the Ivory Coast was also a
strong finisher in the fast time of
44.58 seconds. Tiacoh was actually
slowing down at the finish and
waving to the crowd. Everett man-
aged to get second with a lifetime
best time of 45.42.

Tiacoh, 23, was just as impressive
in an anchor leg of the 1,600 relay.
He made up considerable ground in
pulling his team into second and
was timed in an unofficial 43.5
seconds.

—UCLA's Kevin Young cut 1.19
seconds off his best time in winning
the 400 hurdles in 49.02. He had
previously finished third in the
long jump and fourth in the 110-
meter high hurdles.

—Young's teammate, freshman
Mike Marsh, who wasn't as re-
nowned as his Hawthorne High
School teammate Henry Thomas
did his best to keep the Bruins in
the title hunt. He got off to a slow
start in the 100 but finished strong
to win in a lifetime best time of
10.29.

—USC's Joey Bunch altered his
race strategy from the previous
Saturday's Pepsi Invitational and
didn't bolt into the lead of the 800
in the early part of the race. But he
came on in the stretch to win in
1:48.74, with only fractions of
second on the clock separating the
first four finishers.

—Other Trojans were impress-
ive after a faltering team showing
Friday. Mike Dexter out-sprinted

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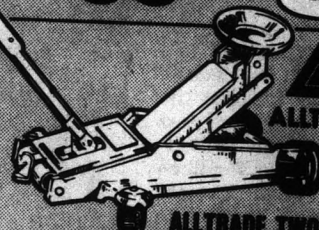
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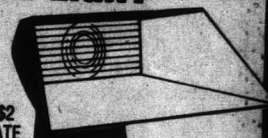
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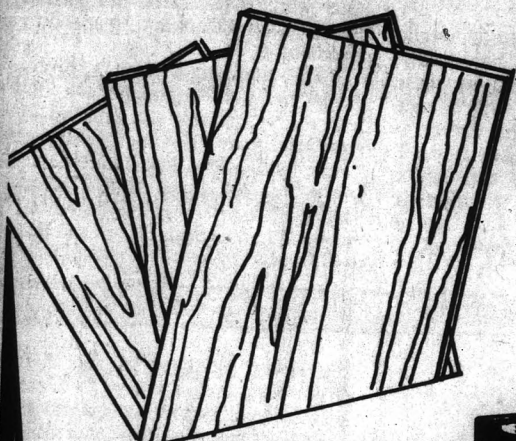
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Take a piece of the really tough to heat

They shipped the horse cross country to the 10.4. Hainstons (Alabama), 203-5. 9. Heister (Indiana) 201-7. JAVELIN—1. Wernlund (Texas), 245-0; 2. Enanson (Alabama), 244-5; 3. Shaver (NYAC), 204-8-5; 4. Kozak (Ind), 228-8-5; 5. Balm (California), 228-3. Women 100—1. Echols (LSU TC), 11:16; 2. Cumber (Texas), 11:26; 3. Dixon (Alabama), 11:27; 4. Innes (Alabama TC), 11:50; 5. Finn (Florida St.), 11:52. 200—1. Dixon (Alabama TC), 22:74; 2. Torrance (Georgia), 22:86; 3. Echols (LSU TC), 23:10; 4. Eastwood (Alabama), 23:18; 5. Clette (Puma TC), 23:17. 400—1. Jackson (Alabama TC), 50:04; 2. Clette (Puma TC), 51:78; 3. Oliver (Tennessee), 51:84; 4. Farmer (Puma TC), 53:10; 5. Flowers (Tennessee), 53:45. 800—1. Clark (Athletics West), 2:00:39; 2. Davidson (Texas), 2:02:31; 3. Greok (Nike TC), 2:02:54; 4. Cato (LSU), 2:02:99; 5. Krebs (Cincinnati), 2:03:85. 1,500—1. Dettler (A.W.), 4:13:58; 2. Harvey (Tennessee), 4:14:38; 3. Kane (Team Atlanta), 4:17:50; 4. Rowan (Virginia), 4:17:55; 5. McGowan (Utah), 4:18:86. 100 HURDLES—1. Brown (Mazda TC), 13:20; 2. Council (Alabama), 13:27; 3. Humphrey (E. Kentucky), 13:39; 4. Johnson (Colorado Flyers TC), 13:52; 5. Williams (Utah), 13:56. 400 HURDLES—1. Barkada (Puma TC), 54:90; 2. Williams (LSU), 55:38; 3. King (Texas), 57:48; 4. Thomas (Iowa St.), 58:76; 5. Trull (LSU TC), 58:77. 800 RELAY—1. LSU TC, 44:36; 2. Florida St., 44:73; 3. Garcia (Florida St.), 42:64; 4. Howard (Converse TC), 40:34. 1,600 RELAY—1. LSU, 3:38:08; 2. Southern Illinois, 3:56:50; 3. Virginia, 3:39:06; 4. Florida St., 3:39:57; 5. Delaware St., 3:43:11. SP—1. Price (U. Chicago TC), 56:24; 2. Willford (LSU), 59:3; 3. Bohach (Western Michigan TC), 62:74; 4. Parker (E. Kentucky), 50:04.

1. Stiles (Hawthorne), 11:78 (9 m.p.s. ailing); 2. Burnham (Rio 1:79; 3. Thomas (Hawthorne), Vaughn (LB Wilson), 12:00; 5. Compton, 12:16; 6. Cain (Haw 12:22). Simmons (El Monte), 12:18 13 m.p.s. ailing; 7. Mitchell 12:49; 8. Grant (Estancia), McCullough (Arlington), 12:72; (Upland), 12:80; 6. Gamble (El 12:81). 1. Bryant (Morningside), 12:31 (5 m.p.s. ailing); 2. Hargis 12:47; 3. Strange (Indio), Jackson (Cajon), 12:61; 5. Western, 12:68; 6. Johnson (St. 12:73). Williams (Marshall Fundamen- (Wind 112 m.p.s. ailing); 2. S. 12:78; 3. Carrion (Filmore), Watson (Cabrillo), 13:06; 6. Escadador, 13:13.

1. Stiles (Hawthorne), 23:75 (p.s. against); 2. Burnham (Rio 24:06; 3. Johnson, Garey, Grant (Estancia), 25:76; 3. Ishop (Montgomery), 25:90; 4. us X, 25:94; 5. Stewart 19:8; 6. Nash (Ontario), 26:14. Bryant (Morningside), 26:44 (m.p.s. against); 2. Williams 26:26; 3. Jackson (Cajon), 26:77; 4. Fitzgerald (So Nore 26:77). Williams (Marshall Fundamen- 1.57 m.p.s. against); 2. S. 25:91; 4. Cesh (Village Chris- 5. Martin (Rim of the World), Hemphill (Valley Christian),

1. Bennett (Compton), ving (LB Poly), 54:43; 3. Amy (Haw- 5. Wiebelhaus (Rio Mesa), nm (Thousand Oaks), 58:01. Vickers (Pomona), 55:02; 2. z (LB), 55:32; 3. Cardenas (Longwood), 56:87; 4. Barringer 17:6; 5. Toomey (Mater Dell), Lynch (Clementon), 58:83; 2. ry), 58:94; 3. Kruger (San 59:73; 4. Thompson (Cjgn), k (Apple Valley), 59:95; 6. lingside), 60:30. artin (Rim of the World), h (Village Christian), 58:15; anta Ynez), 60:52; 4. Guoen 0:57; 5. McKrell (Atascad- Warren (Bishop), 61:91.

Grayson (Mission Viejo), d. Joubert (Westlake), chel (Ventura), 12:36; 4. 1. Fuller (Arroyo), 54-8-2; Gray 1. 52-11-4; 3. Goodrich (Saugus), 4. 51-10-4; 5. 50-10-4; 6. 50-10-4; 7. 50-10-4; 8. 50-10-4; 9. 50-10-4; 10. 50-10-4; 11. 50-10-4; 12. 50-10-4; 13. 50-10-4; 14. 50-10-4; 15. 50-10-4; 16. 50-10-4; 17. 50-10-4; 18. 50-10-4; 19. 50-10-4; 20. 50-10-4; 21. 50-10-4; 22. 50-10-4; 23. 50-10-4; 24. 50-10-4; 25. 50-10-4; 26. 50-10-4; 27. 50-10-4; 28. 50-10-4; 29. 50-10-4; 30. 50-10-4; 31. 50-10-4; 32. 50-10-4; 33. 50-10-4; 34. 50-10-4; 35. 50-10-4; 36. 50-10-4; 37. 50-10-4; 38. 50-10-4; 39. 50-10-4; 40. 50-10-4; 41. 50-10-4; 42. 50-10-4; 43. 50-10-4; 44. 50-10-4; 45. 50-10-4; 46. 50-10-4; 47. 50-10-4; 48. 50-10-4; 49. 50-10-4; 50. 50-10-4; 51. 50-10-4; 52. 50-10-4; 53. 50-10-4; 54. 50-10-4; 55. 50-10-4; 56. 50-10-4; 57. 50-10-4; 58. 50-10-4; 59. 50-10-4; 60. 50-10-4; 61. 50-10-4; 62. 50-10-4; 63. 50-10-4; 64. 50-10-4; 65. 50-10-4; 66. 50-10-4; 67. 50-10-4; 68. 50-10-4; 69. 50-10-4; 70. 50-10-4; 71. 50-10-4; 72. 50-10-4; 73. 50-10-4; 74. 50-10-4; 75. 50-10-4; 76. 50-10-4; 77. 50-10-4; 78. 50-10-4; 79. 50-10-4; 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They shipped the horse cross country to win the Florida Derby, a \$500,000 race. And now they are at Garden State Park, aiming for \$600,000 winner's share of the Jersey Derby purse. Thinking about a \$1-million bonus that goes to anyone that wins Monday and also wins two races at Lamington Park and the Meadowlands later in the year.

Snow Chief's win in the Preakness, his 10th in 15 career starts, boosted his earnings to \$2.1 million and moved him into 13th place on the career money list. A Monday would move him into seventh place, behind John Henry, Spend a Buck, Slew o' Gold, All Along, Symboli Rudolf and Spectacular Bid. John Henry, who with \$6.5 million is well ahead of Spend a Buck's \$4.2 million, is the only active horse among the six. John Henry is attempting a comeback as an 8-year-old after not running since late 1984.

Spend a Buck, who won the Jersey Derby last year, collecting a one-day record of \$2.6 million that included the purse and a \$2-million bonus, had more at than Snow Chief. Spend a Buck skipped the Preakness after winning the Kentucky Derby.

Snow Chief's pre-Kentucky Derby schedule had been a race a month in February, March and April. His handlers are still questioning themselves about whether he was fit enough to handle the 1 1/4-mile Derby, in which he ran the worst race of his life, finishing 11th as the 2-1 favorite. The Derby was Snow Chief's first start since he had won the Santa Anita Derby a month before.

Rebounding at Pimlico, Snow Chief won the Preakness by four lengths as Ferdinand, the Derby winner, ran second.

"We waited until two days after the Preakness before we made the decision to run in the Jersey Derby," said Grinstead, a retired electrical engineer from Chula Vista. "We wanted to make sure the horse was in good shape before we committed to the Jersey Derby. There are no signs that he's not ready to run back this quickly."

Snow Chief hasn't had a breather since he resumed racing last July after a shin injury in his second career start. "You keep a horse on the track that long and it will start to show," said a prominent trainer at Hollywood Park last week. "You can't expect a horse

Triple Crown series, Tasso has struggled as a 3-year-old. He won a minor stake at Aqueduct in March, then was knocked sideways leaving the gate in the Gotham and ran third. Tasso suffered a cut foot in a fluke accident the day before the Wood, then injured himself again in the race while running fourth. In his last start, Tasso was a late-running second in the Withers, but never a threat to overhaul Clear Choice, who won the race.

The 1 1/4-mile distance of the Jersey Derby might suit Tasso, but the lack of early speed in the race won't help his chances. In fact, the only class speed in the race is Snow Chief. A likely scenario is Snow Chief going to the front and being left to set his own pace, as he was allowed to do in his wins in the Hollywood Futurity and the Florida Derby.

The attitude of John Perrotta is typical of representatives of other horses in the Jersey Derby. Perrotta manages the Due Process Stable of Bob Brennan, the Garden State board chairman who owns Fobby Forbes.

"We're in this race because it's at our track, but actually the race we think we can win is the Belmont," Perrotta said. "Snow Chief looks like he's going to be too much on Monday."

Horse Racing Notes

Snow Chief's sire, the 22-year-old Reflected Glory, has recently been servicing some mares on reduced bookings, according to one blood-stock report. At the time Snow Chief won the Santa Anita Derby in April, it was reported that Reflected Glory, who stands for a \$2,000 stud fee at Rancho Jonata near Santa Barbara, was having difficulty getting a large number of mares in foal. . . . Ogygian, one of last year's top 2-year-olds but a forgotten horse this year because of injuries, won an allowance race at Belmont Park in an impressive time last week, but isn't ready for the June 7 Belmont Stakes. . . . Because Monday's Metropolitan at Belmont is only a mile, the filly Lady's Secret is given a good chance to upset Turkoman. The field, which is rife with top stakes winners, also includes Proud Truth, Smile, Garthorn, Ziggy's Boy, El Bosco, Aggressive Bid and Love That Mac. . . . The field for Monday's \$300,000 Hollywood Invitational, in post-position order, consists of Dahar (Bill Shoemaker riding), Strawberry Road (Gary Stevens), Fabbiani (Darrel McHargue), Talakeno (Pat Valenzuela), Flying Pidgeon (Santiago Soto) and Both Ends Burning (Eddie Delahoussaye), who won the race a year ago. Dahar, 126 pounds, and Strawberry Road, 124, are the high weights and will be coupled in the betting.

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In Its 70th Year, Race on Live TV for the First Time

By SHAV GLICK, Times Staff Writer

INDIANAPOLIS—Every Indianapolis 500 is a sporting event unto itself, but today's 70th anniversary race is something special.

For the first time in history, the entire 500 miles—more than three hours of 200 m.p.h. racing around the ancient 2½-mile rectangular oval of Indianapolis Motor Speedway—will be televised live (Channel 7, 9 a.m., PDT).

The 500, before a crowd anticipated between 350,000 and 400,000 and a nationwide TV audience, will showcase the fastest field in racing history.

Rick Mears, a two-time winner from Bakersfield, will start on the pole with a record 216.828 qualifying speed for 10 miles, but the quality of the 33 starters is underlined by these facts: The average speed for all the cars of 210.358 is faster than the pole sitter just two years ago. And the slowest qualifying speed of 207.082 by Geoff Brabham, a transplanted Australian now living in nearby Noblesville, Ind., would have won him the pole in 1983.

As in any race, among the starters are a group of heavy favorites, another group of finishers and a group generally known as back-markers, ones not expected to challenge for the lead.

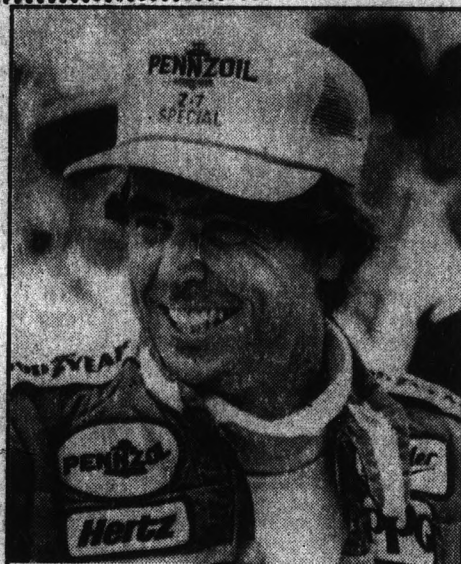
This is how they line up today:

THE TEAM

If this were the Kentucky Derby instead of the Indianapolis 500, the Roger Penske entry of Mears, Danny Sullivan and Al Unser would be strong favorites. Or maybe they would be taken off the board. Rarely has one team fielded such an array of talent.

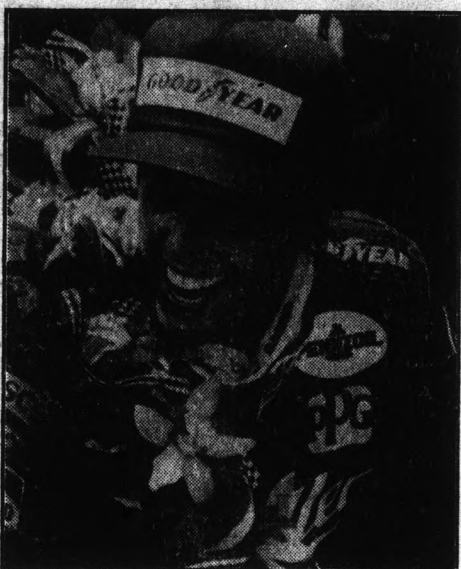
Mears, the winner in 1979 and 1984, has recuperated

Please see RACE, Page 8



Associated Press

Rick Mears, the 1979 and 1984 Indy winner, has recuperated from the crash that sidelined him for 18 months.



Associated Press

Danny Sullivan has a chance to become the first driver to win two straight Indy 500s since Al Unser did it in 1970-71.

Roy Puts Out Flames as Canadiens Win Title

By CHRIS BAKER, Times Staff Writer

CALGARY, Canada—The Montreal Canadiens weren't even picked to win their own division when the National Hockey League season opened last October. And little wonder: They had a first year coach and eight rookie players.

But the *bleu, blanc et rouge* brought the franchise a 23rd Stanley Cup Saturday night with a 4-3 victory over the Calgary Flames before a sellout crowd of 16,762 at the Olympic Saddledome.

"If the people say we have a bad hockey club, I don't really mind because nobody can take the Cup away from us," said Montreal Coach Jean Perron, who became

the 13th rookie coach to win a Cup and the first since Al MacNevin did it in 1971 with Montreal.

With the win, the Canadiens became the franchise with the most league championships in professional sports. The New York Yankees have won 22 titles.

"It's going to be real hard to repeat," said Montreal General Manager Serge Savard, who played on eight Stanley Cup winners with the Canadiens. "This is not a dynasty; it's just a good hockey club that should be good next year."

The Canadiens lost to the Flames in the first round of the playoffs. Please see MONTREAL, Page 10

THE WORLD CUP

With the Start Six Days Away in Mexico, Emotions and Hype, but Not Pele, Prevail

By GRAHAME L. JONES, Times Staff Writer

It began in the most unlikely of places—Nicosia on the island of Cyprus being somewhat off the beaten track as far as international sport is concerned. Nevertheless, it was there on the afternoon of May 2, 1984, that the 1986 World Cup officially got under way.

Austria's 2-1 victory over Cyprus that day was of little significance, for neither team advanced much further. But it did mark the beginning, the first qualifying match on the long trail leading to Mexico.

Now, that trail is reaching its end. The World Cup finals, international soccer's quadrennial showcase, begin next weekend,

with Italy meeting Bulgaria in the opening game in Mexico City's Azteca Stadium at noon on Saturday.

In all, the monthlong tournament will feature 52 games played in 11 stadiums in nine Mexican cities capped by the championship match on June 29. Italy, as defending champion, and Mexico, as the host country, were automatic qualifiers. The other 22 teams are all the remain of the original 111-nation field after 308 qualifying games played worldwide.

The 24 finalists are an exclusive group, with the contenders including all six previous champions—It-

Please see PREVIEW, Page 10

Pacific 10 Track

Oregon, a traditional track power, comes on strong to win the Pacific 10 track and field championships at the University of Oregon.

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ry Bird does so many things to say he could r in the NBA

...Three Ways of Going About It

Starting on BART

By Karen Wong

I drove to school from the East Bay every weekday for more than a year. Hassling with traffic along Interstate 80, at the Bay Bridge toll plaza, at the metering signals, on the bridge and through the city got to be a little too much. When I found myself throwing pennies at cars cutting in front of me, I knew I needed another method of transportation.

But what?

I asked a friend how he survived the commute. He told me to forget driving and suggested I ride BART.

I'd never considered public transportation before. I always thought it would be too expensive. Then I thought about the 75-cent bridge toll and the 50-cent, now a dollar fee, to risk finding a space in the campus parking garage—not to mention the cost of wasting gas while standing still in traffic.

Yes, my friend said, BART is the only way to go. Instead of wasting time yelling at other drivers, I could study while riding BART. He told me all I would have to do is take BART to Daly City and transfer to the 28 Muni bus, which would drop me off on 9th and Holloway avenues, also known as "Death Corner." My classes met across the street in the Humanities building.

"Great," I thought, "I'll try it!" I woke up the next day and drove my trusty car to the BART station. I was immediately disappointed when I discovered that parking is very tough to find at the El Cerrito Del Norte station. I had my mind set on a relaxing train ride; I was not about to drive to school. So I drove to the El Cerrito station where parking was more plentiful.

I saw a train approaching and hurried to a ticket machine. I

quickly put a dollar in but the machine spit it back. I forced it in again and got the same results. Now what?

A cranky old lady behind me said, "I don't know what you're trying to accomplish... That machine won't take a dollar that's all beat up."

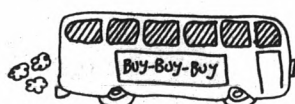
I glared at her, pulled out a less crumpled bill and stuck it in. It worked and I grinned at the lady triumphantly, but I had missed the train. She grunted back. Fortunately, the train I had missed was the Fremont train. My train to Daly City came five minutes later.

I got on the train, eager for a nap, but there were no empty seats facing forward or sideways and I got sick riding backwards. I had to stand. In Berkeley, someone got off and I fought for the seat.

Just as I was relaxing a blind woman got on at the Ashby station. I looked around and no one on the packed train was offering their seat. Being noble, I let her have mine near the door. So much for my nap.

I remained standing until the train arrived at the Embarcadero station 20 minutes later. I scouted out a seat facing forward and finally got my snooze. When I woke up, I felt sick—I was riding backwards. I had missed my stop and the train was heading back the way I came.

Every system has its kinks, I guess. Although I had a rotten first impression of BART, I decided I'd stick it out for the rest of the week. I now buy \$21 BART tickets for \$20 at Emporium-Capwell's to avoid the finicky machines; I board the last car, which usually has the most empty seats; and I have developed an internal alarm that wakes me before I get to Daly City. And I love it.



These intrepid commuters lived to tell the tale. Left to right: BART enthusiast Karen Wong, carpool veteran Eric Altice, and motor scooter fan John Howes.

Morning ritual: carpool, Muni

By Eric Altice

There's a certain rhythm to the morning commute which, as boring and predictable as it can be, makes life bearable for the commuter.

My ritual began each day, Monday through Friday, at precisely 5 a.m., when my alarm clock blared its reveille. By 5:15 I was in the shower, and by 5:30, approaching coherence.

By 5:45, having downed a glass of orange juice, I was on my way to the bar and grill in Vallejo where I met my car pool.

John, the owner of the car, called himself "The Bus Driver" and always greeted me with a cheerful "good morning!" At 6 a.m. and facing a long commute, who can be cheerful? I always took it as a sure sign that John's computer didn't quite interface with his printer.

As the car sped onto the freeway, I began my silent litany of complaints against my fellow commuters.

Among the eternal questions I asked myself were "How can that

woman drive and put on mascara at the same time?" and "How can that man simultaneously read the paper and watch the road?" Because the answers were disturbing, I would quickly close my eyes and try to catch the sleep that eluded me the night before.

Without fail, I would fall asleep just before we reached downtown San Francisco and be rudely awakened by The Bus Driver's cry: "End of the line folks. Get outta here!"

Boarding the Ocean View, or "M" car, at the Montgomery Street station at 7:30 a.m., I normally had no problem finding an empty seat. Two stations later, the train would often be crowded with students of varying ages going to SF State or one of the nearby high schools.

The students were usually decked out in everything from Catholic school uniforms to Iron Maiden T-shirts to topsider shoes. They filled the air with over-strong perfume and made sleeping difficult with their cries of "Did you seeee who Judy was with yesterday?" or, "Heyyy dude, you shoulda been at that party. It was wild."

Scooter commuter

By John Howes

How is your commute to school? Mine is pretty easy. Fifteen minutes before class, I start up my vehicle and ride down 19th Avenue. I park at the corner of 19th and Holloway, take my camera bag and books out of my trunk, put my helmet in the trunk and walk to class.

My Vespa Rally 200 has been getting me to and from campus for the past three semesters through rain, fog and sun. It's so easy for me to get to school I almost feel guilty as I watch frustrated students circle campus in search of parking spots or stand waiting for Muni.

Unfortunately, even space for my motor scooter has been hard to

find lately because scooters and motorcycles seem to be the commuting choice of a growing number of SF State students.

After seven years and 25,000 miles of scooter riding, I can recite the machine's virtues by heart. It gets more than 60 miles per gallon and has electronic ignition, so it doesn't need tuneups. It's also easy to park, freeway legal and just plain fun to ride. And for you motorcyclists, I should mention that the motor scooter carries a spare tire that takes about 15 minutes to change.

To be fair, I should explain some of the disadvantages of motor-scootering.

First you need nerves of steel and the concentration of a Zen master to avoid being run over by larger vehicles.

Riding in the rain is another challenge, but it is easily met. I wear rubber boots and a rain suit and get to school a lot drier than most students.

So if you buy a motor scooter, you will get cheap, clean, reliable, and fun transportation. It isn't much, but it's the best I've ever had.

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ARMY ROTC

Arts

Play satirizes sleazy ad execs

By Clare Gallagher

In a dark, wino-infested South of Market alley, life imitates art in a play outdoors on Mary Street between Howard and Natoma.

A location performance, "Selling Bombshells," by San Francisco-based Gulf of the Farallones Theater Company, is a tale about sleazy advertising executives and the women they attempt to exploit.

Two of the characters — a drunken soldier (played by SF State theater student Chris Brophy) and his drunken date, whom he is setting up for the advertising executives — stumble through the alley not unlike the winos who reside there.

The audience sits along the sidewalk on chairs or on cushions on the curb as the action unfolds before them.

Four actors — one disguised as a TV man (played by Paul Codiga, who has a Masters of Fine Arts from SF State), the others as a dog, a shark and a goldfish — wear papier-mache masks and mime their actions as four other actors speak for them from behind a table.

The voice actors stroll through the alley as the performance begins. They walk to the table and light up cigars in full view of the audience as live, hardcore punk guitar is grinded out.

The actions of the masked actors are in sync with their "voices," allowing the masked actors to move freely without the use of microphones.

The production also features a 16mm color film which is projected through warehouse windows in front of the audience. The film, shot at nearby Hanno's Bar, serves as scene changes. While the film shows the actors crossing the alley to go into Hanno's, the actors actually walk into the bar. After the actors enter the bar, they are only seen on film.

Again, life imitates art. It is difficult to distinguish the performance from the location — part of the desired effect. Actors are encouraged to incorporate surrounding city sounds, such as sirens and car engines, into their performance. These sounds confuse the audience about when the actors will make their entrances and exits in a car. Anticipation builds, especially in the beginning of the show. Though Mary Street is blocked off for the performance, cars still drive through the bordering streets. It is unknown which car the actors will be in.

Gulf of the Farallones received critical acclaim for its productions, "Car Dances" I and II, held in the



Richard Hackel/Gulf of the Farallones

"Selling Bombshells," with SF State student Paul Codiga, center, is a location play.

summers of 1983 and '84 in a parking lot at Folsom and Main streets.

Choreographed dances in which cars actually moved in time with music like a Rockette's chorus line were part of the performance.

The shows were the first "drive-in theater," according to director Karl Danskin, a founding member of the company. The audience

drove to the parking lot, tuned their radios to local FM stations and heard prerecorded dialogue as the action and film took place in the lot.

Danskin dreams of choreographing boats or maybe even airplanes. He also talks of a show where the audience would drive over the Bay Bridge to San Francisco and watch

the performance in different parts of the city.

"Selling Bombshells" plays through Sept. 14 on Fridays and Saturdays at 9 and 10:30 p.m. on Mary Street between Howard and Natoma and Fifth and Sixth. Dress warmly. Tickets \$4. Reservations, which are highly recommended, can be made by phoning 824-1504.

Theater: Takin' it to the streets

By Clare Gallagher

Location theater, the specialty of San Francisco-based Gulf of the Farallones Theater Company, is theater created for a specific location or theater performed within the landscape.

It is a relatively new concept in theater. In the mid-1970s Snake Theater performed in a gas station and on a beach in Marin.

The genre is not confined to the Bay Area though. Anne Bogart of New York has done location theater for the last five years.

Farallones' latest work, "Selling Bombshells," which takes place in an alley, was created after the location was chosen. Director Karl Danskin said he always scouts out a location first because the location is a necessary element in creating both the mood and statement of the play.

Danskin chose Mary Street for

"Bombshells" because it "evokes power." The story is about a slimy deal carried out by high-paid advertising executives. The alley puts the deal in the right perspective, Danskin said.

The 28-year-old director, a former UC Berkeley theater student, is a veteran of 17 productions by the company.

The company, now in its fourth year, has also performed in a parking lot, at Lake Merritt, on the streets of San Francisco, in a park and in a warehouse.

Farallones specializes in location performance because they are disappointed in the limitations of traditional theater. Their shows are designed to appeal to "people with a thirst for entertainment" but who are without a cultivated interest in high-priced theater, Danskin said. For this reason, ticket prices are low.



Calendar

Thursday, Sept. 5

● Slantstep, a local funk rock band, performs in the Student Union Depot from 5 to 7 p.m. Free.

Friday, Sept. 6

● "Les Plouffe," a Canadian film, premieres in the city at McKenna Theater at 7 p.m. A discussion with the film's star, Gabriel Arcand, follows. \$6 general, \$4 for students. Discounts available. Creative Arts Box Office, 469-1442, for more info. Co-sponsored by the Research Acting Institute and the School of Creative Arts.

Saturday, Sept. 7

● "She Dances Alone," a Kino International film release, and "Le Crime d'Ovide Plouffe," a Telefilm Canada release, premiere in the city at McKenna Theater at 7 p.m. A reception with Kyra Nijinsky of "She Dances Alone" follows. \$6 general, \$4 for students. Discounts available. Creative Arts Box Office, 469-1442, for more info. Co-sponsored by the Research Acting Institute and the School of Creative Arts.

Monday, Sept. 9

● "Bach and His World I," the first of a three-part series with music Prof. Alexander Post performing on organ, begins at 8 p.m. at the First Unitarian Church. \$3.50 general, \$2.50 students. Sponsored by the School of Creative Arts and Starr King Music.

Tuesday, Sept. 10

● Beat Dance, a local band that plays "rock with a groove," performs in the Student Union Depot from 5 to 7 p.m. Free.

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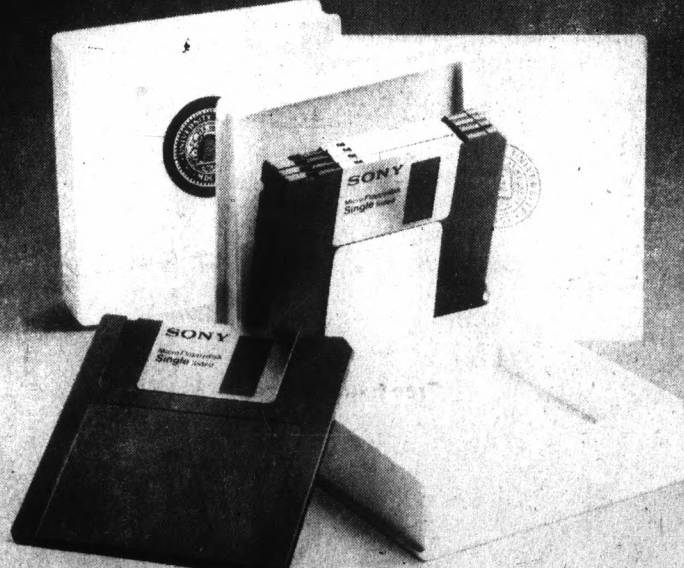
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Arts

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Chinese on film

San Francisco film director Wayne Wang's "Dim Sum" and Michael Cimino's "Year of the Dragon" are about as different as any two films can be. What they do have in common is that they both tell stories of Chinese-Americans.

Almost everything that has been said about "Dragon" is true. There has not been as bloody a film since Brian De Palma's "Scarface" in 1983. Almost all Chinese characters are portrayed as corrupt gangsters or vicious members of youth gangs. There are racist slurs throughout the film, insulting blacks, Italians, and Puerto Ricans as well as Asians.

The film does, however, succeed as a fast-paced, action-packed gangster thriller. Cimino, who appeared to be in a slump after his major flop, "Heaven's Gate," shows he has not lost his skills as a filmmaker. The screen explodes with energy and does not rest until the final credits.

Mickey Rourke gives an intense



"Dragon" with Mickey Rourke and John Lone: Any more offensive than "The Godfather"?

performance as Stanley White, a police captain who will stop at practically nothing to clean up the mobsters and the gangs they control in New York's Chinatown. His obsession leads him to put not only his own life on the line, but also the lives of his friends and family.

"Year of the Dragon" reinforces Chinese stereotypes as Asian-American groups have criticized. Claiming the film portrays their

community as rampant with organized crime, two Chinese organizations filed a \$100 million class action suit against Cimino and the film's producers. MGM-UA last week went as far as to add a disclaimer saying that the characters are not meant to represent the Chinese in a negative way.

But with its comic book-style action, "Dragon" should not be taken any more seriously in its depictions of Asians than the Bruce Lee films of the 1960s, which portray the Chinese as kung fu masters, or "The Godfather" films of the 1970s, which suggest that Italians and the Mafia are synonymous.

"Dim Sum," in contrast, strives for realism. While Wayne Wang's follow-up to his successful, low-budget film, "Chan Is Missing," has its faults, it is one of the sweetest and most charming films to come to the big screen.

The story centers around a Chinese-American family living in the Richmond District in San Francisco. Kindhearted Uncle Tam (beautifully played by Victor Wong) serves as a friend and companion to both his niece, Geraldine (played by Lauren Chew, an assistant professor in the schools of Ethnic Studies and Education at SF State), and sister-in-law (Laureen's real mother, Kim Chew). Geraldine, who lives with her widowed mother, has a boyfriend she is reluctant to marry. When Geraldine's mother is told by a fortune teller that she has little time to live, Geraldine's mother pressures her daughter to get married. She wants to put her mind at ease before she dies and free herself of her responsibility to her daughter.

In the role of the mother, Kim Chew is a total delight. Working with her daughter, Chew radiates charm in her first acting performance. Kim and Laureen Chew's interaction projects a sense of honesty and good naturedness.

But with all its sweetness, the film is, at times, like eating many desserts without having the main

meal. There are a number of scenes of everyday events, such as a birthday party and a New Year's dinner, that are too cute. It is near the film's end — when decisions have to be made and things get a bit tough — that the story works best.

"Dim Sum" is unpretentious. It's a wonderful movie about people. In its own way, "Dim Sum" has a little bit of heart.

"Year of the Dragon" is playing in San Francisco at the Northpoint Theater, and "Dim Sum" is at the Opera Plaza Cinema.

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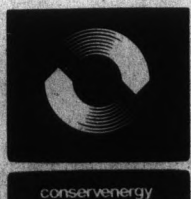
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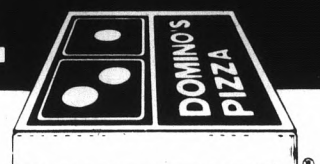
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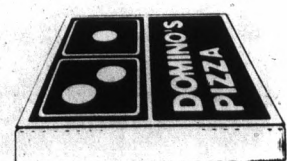
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HOME VOLLEYBALL MONDAY 7:30 p.m. vs. CSU—BAKERSFIELD



The men's and women's cross country teams begin their season this Saturday at the Hayward Invitational, and there seems to be a sense of hope in the air.

"Contained optimism" is how assistant coach in charge of the men's team, Matt Vukicevich, phrases his feelings toward the 1985 season.

"The rest of the league thinks we're one of three teams that won't compete" for the Northern California Athletic Conference title, said Vukicevich. He steadfastly refuses to trumpet his team's chances, preferring to let the season unfold without a big buildup.

Head coach Harry Marra did not hold back, though. "We are definitely going to have the best men's cross country team in my five years here. These guys are fired up," said Marra.

Women's coach Mike Orchia also sees room for hope. "We look to improve on last year's record at the conference meet," said Orchia. He will have four returning runners — seniors Dianne Burger, Mary Etta Boitano and Mary Ellen Bayard, along with sophomore Colleen LeDrew. Joining them will be sophomore Jackie Hardman from the track team and junior transfer Linda Vetari from Skyline College.

Orchia said the Gator's "home course" at Crystal Springs in Belmont is one of the toughest in the country.

"When you get to the mile mark, you have to go up a hill that's a quarter-mile long," said Orchia.

Most of the races are five kilometers, or 3.1 miles, except for the Aggie Invitational and the NCAC championships, which are 10K.

All women's races are 5K, and men's races are often less.

"Cross country coaches are smart — they don't want to kill each other" before the season-ending meets, said Orchia.

The women's team will again travel to Osaka, Japan, for the international Ekiden meet on Nov. 10.

MEN'S ROSTER
BOB STONE, SOPHOMORE, WALNUT CREEK
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DAVID KIRK, SOPHOMORE
MATT KEEHN, SENIOR (ALL THREE FROM TRACK TEAM)
MIKE SHINDELUS, FRESHMAN, DRAKE H.S.
KEVIN SIMPSON, FRESHMAN, SACRED HEART
LANCE BLAIR, FRESHMAN, SACRED HEART
MIKE LEVANGIE, JUNIOR, U. OF TULSA
TONY NOGUERAS, JUNIOR, U. KENTUCKY
MIKE MCMAHON, JUNIOR, E. TENNESSEE ST.
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The SF State soccer teams opened their seasons on the road Sept. 1-3, with the women employing a stifling defense for a third place tournament finish at Cal Poly Pomona.

The Gators took fourth place in the men's division.

Millie Dydasco, senior midfielder, was named most valuable player for the women's tourney, scoring three of the Gators' four goals and assisting the other.

Nancy McGovern also made the all-tournament team, and honorable mention went to Terry Lynn McDonald, Nicole Bowler and goalkeeper Lisa Hadley, who played all 270 minutes in the crease. Hadley let only two balls by her, for a .66 average and 19 saves.

The women defeated Chapman College 3-1 and Cal Poly Pomona 1-0 before dropping the finale to Dominguez Hills, 1-0.

For the men, freshman Victor Alfaro and sophomore Andrew McMorran were all-tourney as the Gators overcame a 1-0 halftime deficit against Dominguez Hills to win, 2-1. However, they "lacked a little bit of go get 'em" after the opener, and lost 2-0 to Northridge and 2-1 to Pomona, according to coach Jack Hyde.

Hyde was "very pleased" with the women's play. "A lot of them were playing with injuries."

He said the men's team "is getting there. There's only a goal's difference between these teams (in the tournament)." Hyde cited the increasing leadership ability of junior defender Matt Willman, along with good play by Alfaro and senior midfielder Freddie Brown.

The men's team took the Sportsman's Trophy for good, attractive play.

Hyde said he is looking for a few more women to try out for the team, and invited potential diamonds-in-the-rough to come to HPER 109, or call 469-1804.

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Sports BRIEFLY.

Damon Keeve, SF State graduate student and Olympic judo hopeful, beat the top Russian but did not place in the World University Games in Japan, after a summer of success. Keeve won a gold medal in the light heavyweight division during July's Macabiah Games in Israel, then took the gold at the National Sports Festival in New Orleans in August. If the Washington High graduate can become the No. 1 American in his division, he will compete in the 1988 Olympics in Seoul, South Korea.

SF State was reprimanded in June by the National Collegiate Athletic Association infractions committee for allowing three ineligible students to play on the 1983-84 basketball team. The school was required to return its trophy and \$523 profit from the 1984 Division II playoffs. The ruling has no effect on current teams or playoff eligibility.

All runners are invited to join SF State's cross country teams for the SF State Invitational, Saturday, Sept. 14 at the Crystal Springs course in Belmont. The fee is \$2, and entries must be submitted by Sept. 12. Come to Gym 110, or call 469-1561 for details.

The athletic department needs statisticians! Any student interested in keeping home game stats for units should contact Kevin Franklin, new sports information director, at PE 102, or call 469-1579. Franklin is also searching for an assistant — a work-study position — and an intern for sports marketing and promotion.

"Monday Night Football" with the Washington Redskins vs. the Dallas Cowboys is shown in the Student Union Depot at 6 p.m. Free.

-CHANGES-

Basketball — Timothy Franklin, former assistant coach at Old Dominion University, is the new men's coach, replacing Morris Hodges after a nationwide search. Former SF State Athletic Director and head basketball coach, Paul Rundell will join Franklin's staff, as will Kevin Franklin (no relation), former Washington Bullets marketer and former coach at John Wooden's Sports Camp.

Football — The new assistant coach in charge of receivers and quarterbacks is Idaho State graduate Dirk Koetter, who spent two years coaching Iowa's state champions, Highland High School.

Baseball — Michael Simpson is the new coach. He replaces Greg Warzecka, who accepted a position in Chicago. Simpson, a UC Santa Barbara graduate, coached for four years at Westmont College before joining the New York Yankees organization as an associate scout.

and...

"Common sense always speaks too late. Common sense is the guy who tells you you ought to have had your brakes relined last week before you smashed a front end this week. Common sense is the Monday morning quarterback who could have won the ballgame if he had been on the team. But he never is. He's high up in the stands with a flask on his hip."

— from "Playback" by Raymond Chandler



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The Department of Public Safety is the primary law enforcement agency for San Francisco State University and has jurisdiction over the campus and the immediate surrounding area, enforcing all applicable laws.

Prevention is the key to any progressive law enforcement program. The *Crime Prevention Unit* is an integral part of the Department of Public Safety and offers a wide variety of programs, available to all members of the campus community. A few of the programs that would be of benefit are:

- Prevention of Bicycle Thefts
- Vehicle Safety
- Dormitory Security and Safety
- Escort Service
- Prevention of Sexual Assault
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- Operation Identification
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Contact the *Crime Prevention Unit* at extension 2225 (or 469-2225 if calling from off-campus) for further information.

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Fumes

Continued from page 1

confirm nor deny whether his company has approved Kroil for use in ventilation systems.

Bob Craig, operations analyst for Computer Services Department, said, "The unknown part of it is what made it so frightening. How do I know how dangerous it was to breathe those fumes?"

There is no way for workers exposed to the fumes to verify any potential health risks from the vapors because SF State has not acquired a Material Safety Data Sheet for Kroil, according to Henry Green, environmental health and occupational safety officer.

Material Safety Data Sheets are documents that provide health and safety information in case of accidental exposures or other emergencies. The data sheets include spill or leak procedures, first-aid treatments for exposure to substances, and fire and explosion information.

Queen said he believes no Material Safety Data Sheet is available or required for Kroil because the amount of hazardous materials in the substance is too small.

But Zimmerman said the laboratory has Material Safety Data Sheets for Kroil, "and we would be more than happy to provide one to any employer who requests one."

Robert Turkington, senior official for the carcinogen control unit of the California Occupational Safety and Health Agency, said Kroil "may or may not come under the standards that require employers to have Material Safety Data Sheets."

Turkington said he would need a list of all the ingredients in Kroil to determine if the data sheets are required.

"If a manufacturer has Material Safety Data Sheets, a conscientious employer should always ask for one, especially if any workers complain about exposure to a substance," he said.

Bridgman would not allow Phoenix to examine the containers of Kroil on campus to check the ingredients listed on the cans of solvent.

Although Bridgman refused to comment on whether custodians will in the future notify people before using Kroil in ventilation systems, he said Kroil is still being used at night on campus.



Program administrator Barbara Cheng eyes vent that seeped chemical fumes into the Financial Aid office.

Clyde Stitt dies

Clyde Stitt, an instructor in the Speech and Communications Department for nearly 35 years, died June 26.

His teaching and research in the area of speech science emphasized perception and production of speech sounds.

He developed a test for phonetic ability, which measures language competence of children and diagnoses language disabilities in adults. The test was widely used in clinics and hospitals in the United States and abroad.

In honor of Stitt, a special fund is being created to promote computer technology as a learning aid in the School of Humanities. Contributions are invited.

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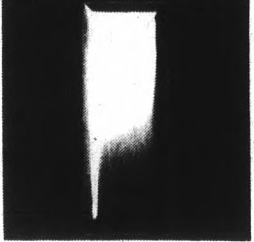
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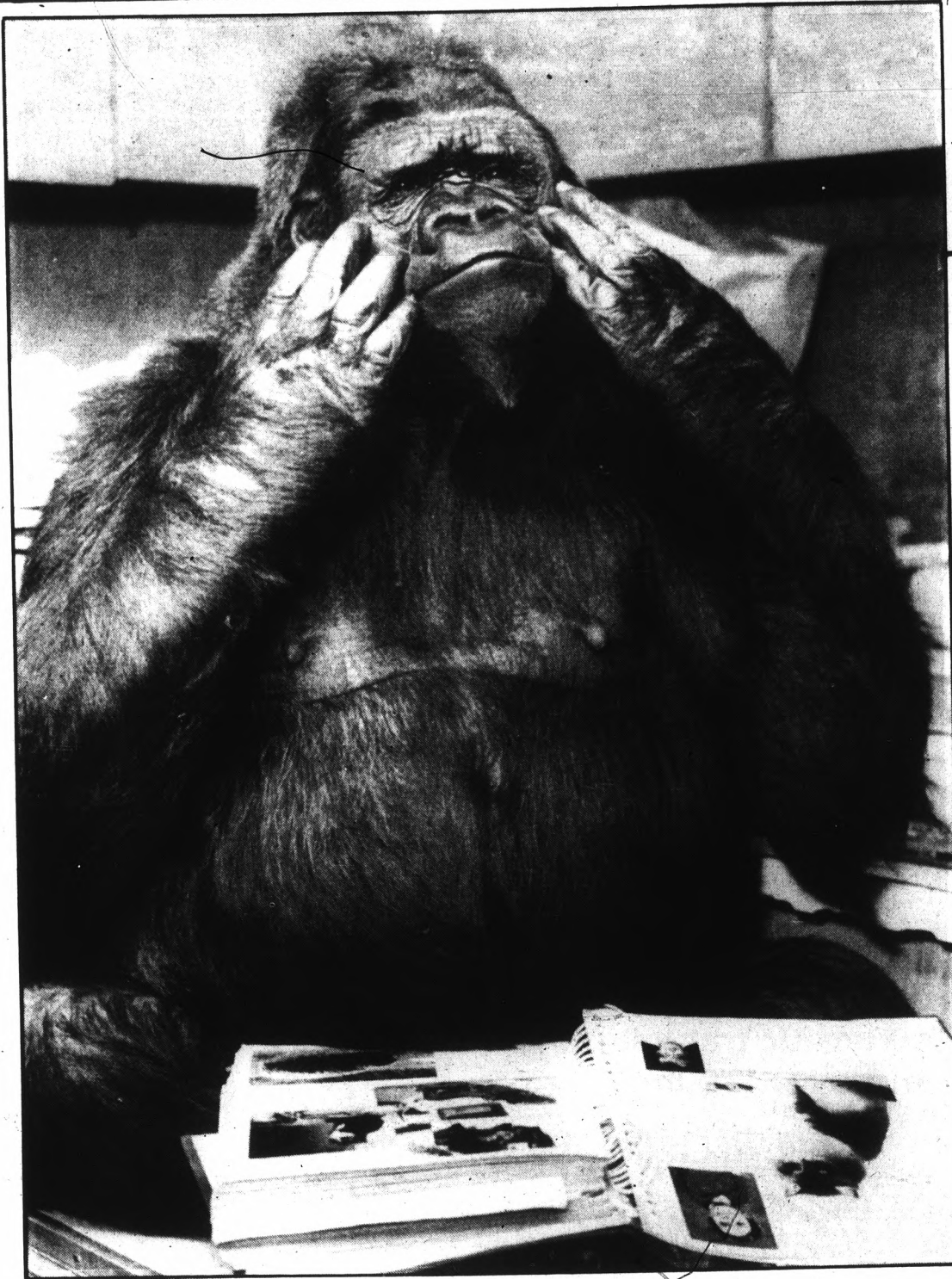
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Backwords



Interspecies communication — a matter of survival

Left: Koko is looking at her scrapbook, which is filled with photographs sent by her friends worldwide. Here she signs "tiger" in American Sign Language in response to a page of cat pictures. Cats are Koko's favorite animals.

Right: Michael enjoys displaying his large canine teeth for the camera but he will aggressively display them to intruders. Only male gorillas possess the huge teeth.



By Glenda Smith

When Edgar Rice Burroughs' "Tarzan of the Apes" was published in 1914, the gorillas' domain stretched for more than 2,000 miles across the equatorial belt of Africa.

Today the mountain gorilla's habitat has shrunk to a 150-square-mile preserve on the border between Rwanda, Uganda and Zaire. About 200 are still alive. They have never been studied by scientists.

And the distant hooting cry of another subspecies, the lowland gorilla, can only be heard in the dense coastal rain forest of Cameroon and Gabon in the Congo Basin. There are more than 12,000 lowland gorillas left, but man is encroaching, bringing cattle that eat the brush these gorillas need for survival.

Experts predict both subspecies of wild gorillas will be extinct by the year 2000.

But Francine "Penny" Patterson, a doctor of psychology, who has been working with gorillas for 13 years, has a plan.

Operating on the premise that establishing communication with gorillas will increase their chances of survival in captivity and in the wild, Patterson is teaching two lowland gorillas, Koko and Michael, American Sign Language. She began teaching the system of hand signals used by the hearing impaired to Koko in 1972, when the female gorilla was a year old. Previously, gorillas were thought to be too ignorant to learn any language. Scientists had succeeded in teaching only chimpanzees ASL.

With the goal to create a sanctuary where gorillas can live free from the threat of extinction, Patterson established the nonprofit Gorilla Foundation in 1976 on six-and-a-half acres in Woodside, in the southern Bay Area. That year three-year-old Michael was brought to the Foundation from Gabon. He, too, began to learn ASL from volunteers, from Patterson and occasionally from Koko.

Data shows Koko to be the most articulate nonhuman. She uses about 1,000 words spontaneously and correctly, whereas chimpanzees have only used 135 words, said staff psychologist Ron Cohn.

The Foundation will be moved to Hawaii if Patterson acquires 600 acres for sale in an undeveloped valley. She estimates the move on the land will cost \$4 million. However, she hopes the land will be donated and expects an answer from the owners this month.

The Hawaiian climate is perfect for the gorillas, said Patterson. "They're tropical animals.

They can't live healthy lives in areas where the temperature drops below 55 degrees. They are very susceptible to respiratory disease," she said.

Koko and Michael live in a specially designed building at the Foundation. Each has a 250-square-foot room. The inner walls are custom-made fencing so they can have visual contact with each other. An outdoor play yard, about 700 square feet, is also enclosed and roofed with the special fencing.

Unfortunately for Koko and Michael, the Foundation is located 2,000 feet above sea level in the Santa Cruz Mountains. They must stay indoors during the cooler six months of the year, taking short breaks in the play yard.

"To them it's like Alaska. Koko gets a runny nose after being outside for just a short time (on cold days)," Patterson said.

The extra space the Hawaiian sanctuary would provide is essential. Gorillas require a square mile to flourish, and they consume about 60 pounds of vegetation per day in the wild.

Lowland gorillas at other institutions and zoos around the world face more serious problems than Koko and Michael. Their death rate is 3 percent higher than their birth rate, due in part to their sensitivity to cold weather and an inadequate diet.

In the wild, gorillas essentially are vegetarians. But high-protein bugs on plants provide the vitamin B gorillas need. In captivity, the bugs are washed from the food. Supplementing their diets with red meat is the only way to prevent a vitamin B protein deficiency.

Another problem is sterility in males, often caused by the stress of captivity.

At the Foundation this summer, Koko and Michael were given a chance to mate, but there has been no success so far, Patterson said.

"Gorillas have an incest taboo, an instinct against mating with a brother or a sister. And that's good, because incest can cause

horrible genetic defects," she said. "Koko thinks Michael is her brother. They have jealousies and sibling rivalries."

In the wild, the female gorilla controls the mating process by soliciting the male. Koko was recently in estrus and approached Michael to mate but they were disturbed by barking dogs outside their quarters.

"Koko got too pushy and Michael became violent with her," Patterson said, "but Koko was not harmed."

Obstacles were removed early this summer to keep Koko's attention fixed on Michael. Patterson decreased the number of men on the staff because Koko paid more attention to some human males than to Michael.

Strangers are also not allowed on the Foundation premises. For how long?

"Probably forever, because the gorillas need and want their space," said Cohn in a telephone interview.

By communicating with Koko and Michael, Patterson hopes to learn what kind of enclosed environment Koko and Michael like best. She also hopes to learn about gorillas' favorite colors, shapes and textures so that captivity can be made more agreeable, and thus the birth rate may increase.

The King Kong image of a gorilla ten stories high, walking on two legs, destroying New York is ludicrous, said Patterson.

They are usually peaceable, loving animals and only occasionally throw temper tantrums.

Gorillas rarely stand on two legs. When they do, they only stand about 5 feet tall.

But they can weigh as much as 300 pounds — Michael does. They have thick, soft fur and use their feet as well as their hands to grasp. Only the male has large canine teeth, which he will aggressively display to intruders.

"If you ask Michael to show you his teeth, he will do it. He enjoys doing that," said Cohn.

Koko demonstrated the gentleness of gorillas when, in early 1983, one of her teachers brought some kittens to her quarters. Soon, cats became a frequent topic of conversation with the gorilla.

Just before Koko's birthday on the Fourth of July, Patterson told her, "We're going to get you apple juice for your birthday."

Koko gestured: Good. Patterson: What else do you want for your birthday?

Koko: Drink there. Patterson: But what other presents do you want?

Koko: Cat. With such short notice, the best Patterson could do was buy Koko a plastic cat. But she also ordered a life-sized stuffed cat to surprise Koko on Christmas.

When Koko opened her presents that December, Patterson said, she threw a tantrum. Koko wanted a real cat.

In June 1984, a staff member brought a litter of abandoned kittens to Koko's room.

Koko: Love that. (She pointed to the kittens.)

The three kittens were brought into the play yard with Koko.

Koko picked up a gray kitten and tickled the inside of its ear. She signed "baby" while cradling it in her arms. She put it down and picked up an orange Manx.

Walking on all fours, she carried him near her thigh, then

Patterson: He's sleeping.

Koko: Koko good.

The next month, staff member Janet Cebula talked with Koko.

Cebula: I think it would be nice to have a little cat.

Koko: Cat bad frown.

Cebula: Oh, Koko I'm sorry about Ball.

Koko: Frown sad cry.

In March, Patterson brought Koko another kitten, a Manx like All Ball. She held the kitten for Koko to see.

Patterson: You happy? What do you think? What do you think about that?

Koko (Pointing to the box where the kitten had been.): Pick there.

Patterson: Pick what? Oh, honey, there aren't any more.



Koko signs "Lips," her name for Michael's pink-lipped cat.

pushed him onto her neck. Cradling the kitten in her legs, Koko squeezed his paws to examine the claws.

Koko: Cat do scratch Koko love.

The next day, the orange Manx was again brought to Koko.

Patterson: What name kitty?

Koko: Apple.

Patterson: No, that's a dog's name. (Apple is a dog at the Foundation.)

Patterson: Name him.

Koko: All Ball.

Patterson: Yes. Like a ball, he has no tail.

Koko would lay on her back and play gently with the kitten on her stomach.

Patterson: What are you laughing about?

Koko: Soft tiger cat nipple gorilla tickle. (All Ball was near her nipple.)

Six months later All Ball was hit and killed by a car. When Patterson told Koko about it, "She cried the tearless, hooting cry of the gorilla," said Patterson.

Patterson later asked Koko: Do you want to talk about your kitty?

Koko: Sleep cat.

This is the only one. We sort of picked for you.

Koko: Think (signed with two hands) fake look.

But the kitten and Koko became friends.

Koko also likes tiny frogs, about the size of a quarter. She finds them in the yard carries them for a while and puts them down unharmed.

Patterson wants humans to treat gorillas with the same concern Koko treats other animals.

However, man continues to threaten the natural habitat of gorillas. The preserve in Africa, inhabited by the last of the wild mountain gorillas is under political pressure to be developed.

The people want more agricultural space, said Cohn. "They're very poor countries. They want everything they can to support the population."

Patterson is also under pressure. She must establish the preserve in Hawaii before gorillas become extinct.

"Time is running out for me and for the gorillas," she said.

Photos and gorilla dialogue reprinted by permission from Gorilla Magazine.



Cat in a "hat." Koko signs to herself during play.

Volume 37

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By Dave R

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